JUNE 15, 1940

• *War Affects Alien Artists* • *South America's 'Invasion'*

MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC

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SARI BIRO

Pianist, Makes Her First Tour in the U. S. This Fall, After Her New York Debut in Town Hall on May 4

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New York Recitals This Season by Two of Mme. Kanner-Rosenthal's Pupils Have Proven the Keyboard Sensations of the Year

ROBERT GOLDSAND—Town Hall, April 23, 1940

"An artist with an extraordinary command of all facets of piano playing. He plays with the insight of a poet."—*Howard Taubman, New York Times*

"Mr. Goldsand has ripened to a new maturity. His technic is still of the dazzling order, with an added dash of glitter. The audience packed the hall and crammed the gaps between numbers with stormy applause."—*Louis Biancolli, N. Y. World-Telegram*

SARI BIRO — Town Hall, May 4, 1940

"Must be reckoned among the foremost women exponents of the keyboard of the time."—*Noel Straus, N. Y. Times*

"Definitely belonging in the front group of contemporary pianists, male or female . . . "—*Robert Bagar, N. Y. World-Telegram*

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Mme. Kanner-Rosenthal is also the teacher of

★ **POLDI MILDNER,** of whom the *Toronto Evening Telegram* critic said recently: "Poldi Mildner's technic must be heard to be believed and even hearing is not believing because belief is a habit and Mildner's pianism is a new experience. She does not know the impossible—she does it," while the *Toronto Star* declared: "She has an architect's sense of form, a painter's feel for color, a poet's sensitiveness."

★ **ROSA LINDA (KAPLAN),** of whom Stravinsky declared when she performed his piano concerto under the composer's baton: "This young artist not only has superior natural capabilities, but also a particular gift of musical comprehension, and she is able to assimilate the ideas and demands of the composer at once."

★ **EVI WAECHTER,** of whom Eugene Stinson wrote in the *Chicago Daily News* after her Chicago debut last year: "Evi's playing would be noteworthy for its correctness and capability at any age, but it is truly phenomenal in a girl who is on the eve of her 16th birthday."

★ **JULIUS CHAJES,** of whom the critic of the *New York Sun*, describing his playing "as of the first quality," declared "Mr. Chajes displayed abilities to earmark him for future attention." His tour in Georgia this season inspired the *Valdosta Times* to state that Mr. Chajes "combined his fine musical temperament with the finest pianistic tradition of all times."

★ **REX BATTLE,** of whom the *Toronto Globe and Mail* has said: "His is superb playing, with the most astonishing breadth, power and authority."

as well as Herman Arminsky, Mary Bambery, Barbara Chadwick, Daisy Guth (London, England, Television artist), Lee Grón, Hans Heideman, Douglas N. Johnson, Elly Kassman, Charles Rosen, Albert Singerman, Paulette Steen, Kenneth Amada, Roy Bogas, Rachelle Shubow and many other outstanding young artists.

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Status of Artists In Opera Hinges On The War Situation

Metropolitan Still Defers Signing Personnel Pending Developments — Italian and German Governments Will Permit Their Nationals to Remain in United States

Observing a policy of waiting pending the war situation, the Metropolitan Opera Association, beyond announcing a sixteen-week season, to start on Dec. 2, is making no attempt to engage artists or plan repertoire.

Refusing to be "stampeded" in any decision involving German or Italian opera or even "translated" opera, the Metropolitan directorate is taking the position that sufficient artists are available to present whatever type of season may ultimately be decided upon.

"We are still six months away from the opening, no contracts have been signed or offered artists and no one at the moment can say what will eventuate," said one official.

It was pointed out that in the last war, Wagner was given in the German language until the United States entered the

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BUENOS AIRES HAILS COLON OPERA; TOSCANINI HEADS NEW LEGIONS IN SOUTH AMERICAN INVASION

By JORGE M. WHITE

BUENOS AIRES, ARGENTINA.—The opening of the Colon winter opera series periodically marks the climax of the musical season in this part of the world. This year as formerly, the Colon opera had an auspicious beginning on May 23. The large golden horseshoe presented a magnificent sight, and the theatre was completely packed with a brilliant audience. The number of subscribers greatly exceeded that of recent years. Even the weather, of late rather damp and misty, provided the first winter night so far.

ARTURO TOSCANINI

The work selected, Boito's Mefistofele, splendidly fits in the traditional mould of an opener, requiring the contribution of all the grand opera elements. The performance featured as chief attraction the Argentine bow of Franco Ghione as conductor. He created a very favorable impression with his initial reading of the Prologue. In further passages Mr. Ghione exhibited serious gifts, keeping

(*Continued on page 6*)

DESPITE the uncertain international situation, the musical season in South America has opened with promise of unusual brilliance. A large contingent of musicians has already invaded the Southern continent, and many more are scheduled to leave later.

The operatic season at the Colon in Buenos Aires was launched with a record attendance on May 23. Toscanini and 100 players of the NBC Symphony Orchestra, sailing from New York on May 29, opened their tour in Rio de Janeiro on June 12, the first of 16 appearances to be made in Argentina, Brazil and Uruguay before their return to New York on July 22.

The tour of Leopold Stokowski with a National Youth Orchestra of 109 players chosen in auditions was still in preparation despite rumors that it might be abandoned. Considerable rivalry between this group, which plans to leave on a specially chartered liner in July, and that of the NBC players stimulated

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Chicago Opera Adds Montemezzi to List Of 1940-41 Leaders

Italian Composer to Conduct His L'Amore dei Tre Re—Falstaff, Hänsel and Gretel, and Martha Planned in English—Paul Breisach Engaged for Next Season's Roster

By RENÉ DEVRIES

CHICAGO.—Preliminary plans for the Chicago Opera's 1940 season have been announced by Henry Weber, artistic director. Though some details will doubtless be subject to revision, the season is scheduled to open on Nov. 2 with Aida, the cast including Giovanni Martinelli as Rhadames and Karin Branzell as Amneris.

Italo Montemezzi may come to Chicago to conduct a revival of his L'Amore dei Tre Re, international conditions permitting. The cast, it is said, would include Grace Moore as Fiora and Charles Kullman as Avito. One or more novelties and several additional revivals are promised. The repertoire, in addition to standard works, will include Don Giovanni, Otello, The Jewels of the Madonna, Carmen and Der Rosenkavalier; also Falstaff, Martha, and Hänsel and Gretel in English.

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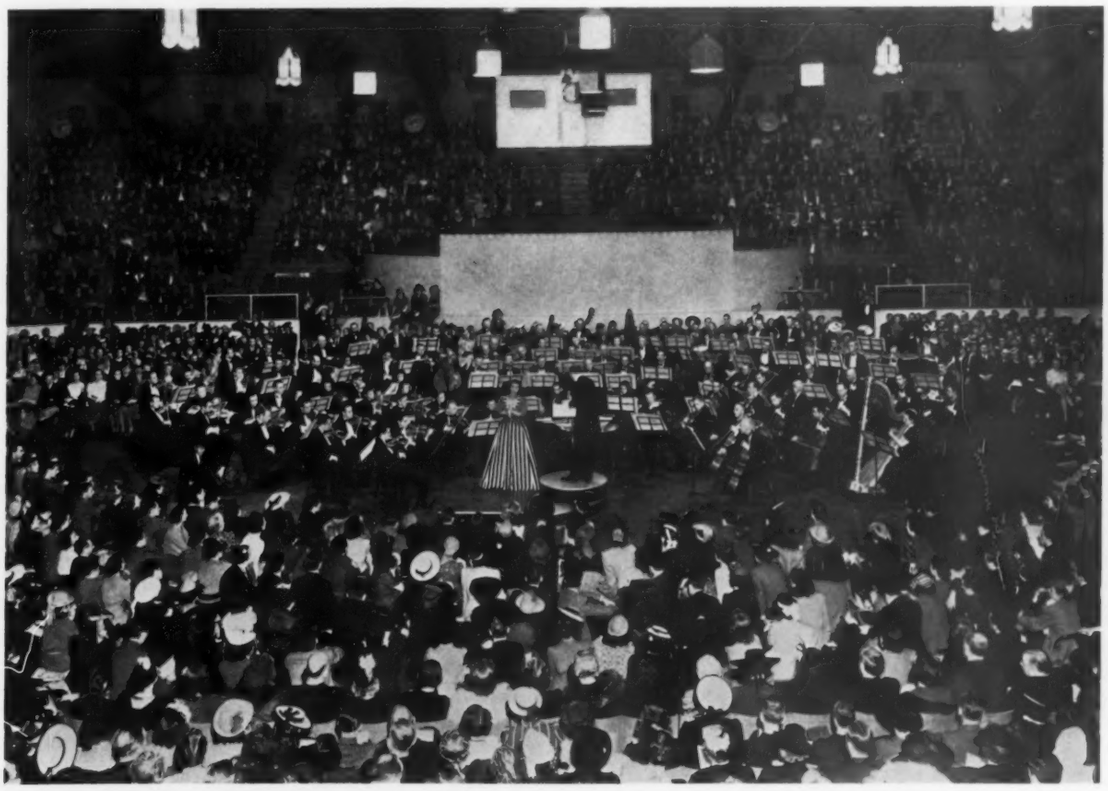

GLADYS SWARTHOUT, Metropolitan Opera mezzo - soprano, appears as soloist with the Toronto Philharmonic Orchestra, Reginald Stewart conducting.

Photo by Pringle & Booth, Ltd.

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Hollywood's Spring Events Include Modern Music Festival

Composers Appear in Programs —European and Native Novelties Heard — Swing Opera Has Production

By RICHARD DRAKE SAUNDERS

Los Angeles, Calif.
Musical Courier Bureau

A feast for progressive musicians and music lovers was the second annual Festival of Modern Music held May 25 in the First Congregational Church under the auspices of the Cathedral Choir with Arthur Leslie Jacobs conducting. The interest evoked was manifest in the audiences, double in size over the similar two sessions of last year.

The first program opened with the finale from an organ Sonata, stimulatively expressive for the instrument, by George Frederick McKay, played by W. Brownell Martin. Tragically stirring was Roy Harris' a cappella Tears, splendidly sung by the 16 Chancel Singers, whose work was of outstanding merit.

A lovely a cappella number was Zoltan Kodaly's Jesus and the Traders, its music strongly striding, forcefully expressing the text and provocative in its style and treatment. An interlude was a harp piece, Chanson dans la Nuit, of Carlos Salzedo, well played by Carmel Ling. W. Brownell Martin conducted the Chancel Singers in a Kyrie, Gloria, Sanctus and Osanna from his own Missa Brevis, a work of beauty and individuality.

Hindemith's Sonata in D, Op. 11, No. 2, for violin and piano was given musicianly though overly feminine treatment by Dixie Blackstone and Pearl Gould. Poulenc's Concert Champêtre for harpsichord and orchestra as transcribed for electrical and pipe organs was performed by Porter Heaps and W. Brownell Martin. In this guise, it contrived to show off many intriguing timbres, though the music itself is trivial.

Psalms 117, 63 and 134, set for mixed voices a cappella, by Normand Lockwood, were sung by the Cathedral Choir to open the evening program. The music proved starkly moving and strongly expressive. Ernst Toch played the piano part of his Quintet, Op. 64, with the Kaufman String Quartet, Louis Kaufman, Grischa Monasevitch, Raymond Menhennick and Julian Kahn. Though overlong, the work holds much intrinsic beauty, free flowing in its writing and persistently elusive in its melodic development.

Of major importance was a massive cantata by R. Vaughan Williams, Dona Nobis Pacem. Arthur Leslie Jacobs led the choir and soloists through its intricacies with a masterful hand to achieve fine balance and effective contrasts. The choir sang magnificently, surmounting the many difficulties with apparent ease. Excellent soloists were Fern Sayre, soprano; Charles Hazeltine, tenor, and Merwyn Dent, baritone. The accompaniment proved effective in a piano and organ arrangement. An impressive Benedictus es Domine by Philip James concluded the session.

Nicolai Scores in "Swing" Version

Tradition was not merely shattered but blasted at the George Houston production of The Merry Wives—Swing It! in the Los Angeles City College. Hugo Strelitzer and his coadjutors at the Opera Studio have done both a daring and a novel thing in taking Nicolai's ancient Merry Wives of Windsor as the basis for what amounts to a modern musical show of commercial caliber. The music used is almost entirely that of the original score, sometimes rhythmically exaggerated and highlighted with "swing" touches deftly developed by Lothar Pearl. Strelitzer conducted skillfully from one piano, supplementing the adroit Pearl and the highly efficient Sallie Richards Crown on two more pianos. The artistic yet simple settings were cleverly conceived by Eugene G. Steinhof.

John Ellis made a fine Falstaff, the two attractive wives were the vivacious and ebullient Virginia Card as Mrs. Ford and the charming Gueneth Omeron as Mrs. Page, while George Burnson provided a sound characterization of Ford, aided by Maurice Winthrop as Page. Johnny Silver, John Brante, Jane Sale, Edna Robinson, Mac Perdue and Ernie Mishens completed the cast.

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SHENANGO VALLEY COOPERATIVE CONCERT ASSOCIATION MARKS 10TH BIRTHDAY.

Members of the Metropolitan Opera Quartet cut the cake at a reception given to them after their concert in Sharon, Penna., on May 1. Left to right, Joseph Bentonelli, tenor, Josephine Antoine, soprano, Helen Olheim, contralto, Stuart Ross, accompanist, and Robert Weede, baritone.

JEANETTE MacDONALD ENTERING PHILHARMONIC AUDITORIUM,

in Los Angeles with her husband, GENE RAYMOND, composer and screen star, for her concert bow in that city. Miss MacDonald starts rehearsals immediately for her next film, I Married an Angel, with Nelson Eddy.

Soloists Booked for Bowl Series

HOLLYWOOD. — The Hollywood Bowl schedule for the 19th season of Symphonies Under the Stars will present three concerts each week from July 9 to Aug. 30, under the auspices of the Southern California Symphony Association, which likewise sponsors the Los Angeles Philharmonic Orchestra during the regular winter season.

Lawrence Tibbett will be the first soloist on July 9, with Jose Iturbi conducting. Vladimir Horowitz will appear July 11, Albert Coates conducting, while John Barbirolli assumes the baton for the two Friday symphony nights of July 12 and 19. Oscar Levant will be soloist July 16 under Coates, and Lauritz Melchior will appear on July 18 under Richard Lert.

Paul Robeson will share honors with the Hall Johnson Choir, with David Broekman conducting the orchestra on July 23, while Bartlett and Robertson will appear July 25 under Coates. The Nijinska Ballet will be seen July 30, Henry Svedrofsky conducting, and Lily Pons will be featured on Aug. 1, under Andre Kostelanetz.

Alec Templeton, pianist, plays on Aug. 6, with Anthony Collins conducting; John Charles Thomas sings Aug. 8, under Coates; Grace Moore appears Aug. 13 with Richard Hageman, and Jose Iturbi will be both pianist and conductor on his program of Aug. 15. Bruno Walter conducts the Friday symphony nights of July 26, Aug. 2, 9 and 30, and Georg Szell makes his American conductorial debut Aug. 16 and 23.

Bizet's Carmen is the only grand opera of the season and is scheduled for Aug. 20. Gladys Swarthout will sing the title role, with Laura Saunders as Micaela, Armand Tokatyan as Don Jose and Perry Askam as Escamillo, with Pietro Cimini conducting.

Mischa Elman is soloist Aug. 22 under V. Bakaleinikoff, and Igor Stravinsky will conduct on Aug. 27, including his own Firebird ballet with Adolph Bolm. Concluding soloist is Kirsten Flagstad on Aug. 29, with Edwin McArthur conducting.

New Orchestra for Toledo

TOLEDO, O. — A new Symphony Orchestra has been organized here under the baton of George King Raudenbush.

Mr. Raudenbush, a native of this country, studied violin with Schradieck and Spiering, composition with Mortimer Wilson, and in Europe with Ysaye, Pfitzner and others. He played as violinist in the New York Symphony for eight years, also serving as concertmaster of the Barrere Little Symphony and of Walter Damrosch's NBC Orchestra. Mr. Raudenbush has conducted at the New York Stadium concerts and for several years led the Harrisburg Symphony.

Yaddo Festival Seeks Scores

The closing date for American composers to submit scores to the Yaddo Festival Committee, for the festival to be held Sept. 1-8, is June 16. The committee includes Richard Donovan, chairman; Roy Harris, Normand Lockwood, Otto Luening and Quincy Porter.

New Opera by Albert Coates to Have Hollywood Premiere

HOLLYWOOD.—A new opera by Albert Coates, Gainsborough's Duchess, will be given its world premiere next autumn by the Southern California Opera Association. R. D. S.

Monique Schmitz Weds

OAKLAND, CALIF. — Monique Schmitz, daughter of E. Robert Schmitz, pianist and teacher, and Mrs. Schmitz, was married to Jean Georges Leduc in St. Mary's Church here today (June 15).

Henrietta Schumann in Weekly Radio City Broadcasts

Henrietta Schumann, pianist, appears weekly on Sunday afternoons this summer as soloist with the Radio City String Orchestra, alternating with the String Quartet of this ensemble in a coast-to-coast network.

Bartlett and Robertson on Coast

Ethel Bartlett and Rae Robertson, duo-pianists, spending the summer in California, appear in the Hollywood Bowl and other concerts on the coast. They finished their transcontinental tour in Chicago and flew East to participate in the recent Metropolitan Opera Fund benefit concert.

Opera Plans Hinge On War Situation

(*Continued from page 3*)

conflict, when these music dramas were eliminated. Later they were sung in English. Mozart is usually offered in Italian, Gluck also in this tongue and Beethoven's Fidelio is not permanent in the repertoire.

Italy's entrance into the World War on June 10 provided a new problem which will have to be solved.

The Metropolitan, it was said, will wait to see what reaction occurs in this country toward things Italian, including opera, before making any plans.

Sanctions Visits by Germans

According to H. R. Hirschfeld, German Vice Consul in New York, the present regime in Germany will not take any steps toward preventing their artists from coming to this country. The artists, however, will do so at their own risk and may be picked up by other belligerents, as was the case of Erich Witte last season, who was removed from his boat by a party from a French destroyer.

Herr Hirschfeld, whose comment was made just prior to Italy's action, said that artists whose homelands have been "temporarily occupied" by Germany will also be free to travel because they are not considered German citizens. In the case of Poland, from which Jan Kiepura comes, unless artists have some German blood, they also will be exempted.

The consulate asserted that Germany will take no steps toward insisting upon the return of naturalized Americans. If refugees or other such artists have received their final papers, Germany will not be concerned with them, it was stated.

The Italian and French governments, however, it was said, take the opposing view that naturalization does not exempt its citizens from returning to the homeland in case of war.

"Resident Aliens" Plan Stay in U. S.

It was pointed out, however, that no country can prevent its citizens from remaining in the United States if this government has given them the status of resident alien. Several artists of the Metropolitan, it was said, already have this status, including Giovanni Martinelli, Ezio Pinza, Nino Martini and others. In such cases the United States has to grant them re-admission authority before they can sail for abroad, where their own country might take legal steps to retain them.

Of Italian artists listed in the Metropolitan roster, there are only a few who may not be available next season. These include Licia Albanese, Giuseppe de Luca and Giacomo Lauri-Volpi, who was scheduled to appear last year but did not come although he is singing in South America. Of the German artists, Irene Jessner and Karl Laufkoetter might not come, although Mme. Jessner is technically an Austrian. The same applies to Erich Leinsdorf, conductor, who is residing here.

The other artists either have necessary papers, have married American citizens or are natives of other countries including Yugoslavia, Norway, Belgium, Denmark and Sweden or have attained full naturalization.

Some of those on the roster this season were not considered for re-engagement, it was learned.

Foreign Singers

Among the singers whose engagement next year was contemplated were Tiana Lemnitz, German lyric soprano; Alessandro Ziliani, Italian tenor; Salvatore Baccoloni, Italian bass; Maria Caniglia, Italian soprano; Galliano Masini, Italian tenor; Ebe Stignani, Italian soprano; Mafalda Favero, Italian soprano, and Franz Volker, Austrian tenor.

Selection of new American artists has not been determined upon other than the two winners in the Metropolitan Opera Auditions of the Air. It was learned authoritatively that Deanna Durbin has not been engaged.

Meanwhile, artists have been cautioned by the American Guild of Musical Artists not to sign any contracts until its proposed agreement has been accepted. This agreement, according to Mrs. Blanche Witherspoon, executive secretary, has been signed by the Chicago Opera Company and negotiations are under way with the San Francisco Opera Company. Under it, the Metropolitan would not be permitted to accept "any payment or other consideration from its artists or any other person, firm or corporation as a consideration" for granting such artists permission to "sing or otherwise perform for compensation or gratuity."

In return, the artists would agree not to accept any such engagements "in opera or any other manner either for the account of the artist or for or under the management of any corporation, association or other association or individual" without first receiving this written permission.

Details of AGMA-Metropolitan Pact

The agreement, replacing a hold-over agreement between the Metropolitan and AGMA recognizes the latter as the "exclusive bargaining agent for all solo singers, stage directors, chorus singers, choreographers" and solo dancers and members of the corps de ballet "in all opera performances, concerts, recitals and oratorios produced, staged, managed, owned or controlled by the Association or any affiliate or subsidiary of the Association."

It insists that all artists employed by the Association be members of AGMA or become members, that the Metropolitan may be required to collect dues from delinquent members by making deductions from their salaries; that a representative of AGMA be admitted "at all reasonable times" to performances and rehearsals in order to "check upon the performance of this agreement" and AGMA may refuse to admit or re-admit any members, may suspend or expel them as it desires.

The salary schedule set up provides that leading tenors and sopranos receive $50 a performance, minimum, or $150 per week for a maximum number of three performances. Mezzo-sopranos are to receive the same scale and baritones also this rate but the latter may be required to sing four weekly performances for their $150. Bassos are estimated to be worth a minimum of $50 a performance or $125 a week for five performances.

Principals are limited to one performance a day and if they exceed that an additional day must be paid on a pro rata basis of their weekly pay.

For comprimario singers, a rate of $20 a performance is established or a weekly pay of $75.

Dancers are to receive $40 weekly in New York and $55 when the company goes on the road. During rehearsals they are to be paid at the rate of $20 per week and cannot rehearse more than thirty-five hours a week.

Under the terms of the agreement no waiver of any terms is possible unless AGMA gives its consent.

Looking into the future, the agreement provides that the Metropolitan has exclusive rights to an artist's broadcasts or television appearances from its stage in an opera or concert without paying the artist any special fee. This provision also covers wired radio, radio telephony, wireless or any "mechanical electrical or telephone device now or hereafter developed."

This provision was inserted, it was

(*Continued on page 6*)

Photo by Larry Gordon

GITTA ALPAR and FELIX KNIGHT

with Emmerich Kalman, composer, scanning a score by the latter. The American tenor and Hungarian soprano were soloists in a program of excerpts from Kalman operettas given by the NBC Orchestra under the composer's direction. Mr. Knight is featured on the WEAF All Star Revue and other radio programs.

THE 9 O'CLOCK SINGERS IN THE MARRIAGE OF FIGARO.

Left to right, above, Helen Van Loon, Susanna; John Tyers, Figaro; Robert Stuart, Basilio, and David Otto, Antonio; inset, left to right, John McCrae, the Count; Gertrude Gibson, the Countess, and Vera Weikel, Cherubino. The new group, with Milford Snell, pianist, and J. C. Rehber, business manager, tour next season in this work and Cosi Fan Tutte, both presented in English and without stage sets. A New York engagement is planned.

Musical Invasion of South America Begins

(Continued from page 3)

perfect cohesion in the elements under his charge, even if the tempi were at times apparently slower than those usually taken here.

The cast was headed by Giacomo Vaghi as Mefistofele, vocally opulent and histrionically impressive. Isabel Marengo was a delicate Margherita of limpid voice and accurate intonation. Sara Menkes presented a statuesque Elena, lovely to the sight. Lidya Kinderman, formerly heard in the German series, essayed her first Italian role in this city, offering an outstanding delineation of Marta. Bruno Landi gave his tonal best as Faust. The presentation as a whole was enhanced by the performance of the chorus trained by Rafael Terragnollo and imaginatively grouped by the *regisseur*, Carlo Piccinato. The ballet corps, following the choreography by Margarete Wallmann, and the colorful scenery designed by Hector Basaldúa, also scored.

Novelties for Colon Season

The Colon season will offer for the first time Mozart's Magic Flute (though heard elsewhere in this city), and a little known opera of Cimarosa, Astuzie Feminile (Feminine Wiles), in an arrangement by Respighi. Ballets by Juan Jose Castro, Ginastera and D'Esposito, Argentinian composers, will also be novelties.

The repertoire embraces Gluck's Alceste, Falstaff, Forza del Destino, Traviata, Samson and Dalila, Massenet's Manon, Pelleas, Die Walküre, Parsifal, Schwanda, The Gipsy Baron, Andrea Chenier, and other works.

Besides Ghione, other podium occupants will be Kleiber, Albert Wolff, Juan Jose Castro and Ferrucio Calusio.

The vocal roster, including several newcomers, engaged by Señor Ugarte in New York, lists the following artists:

Marjorie Lawrence, Bidu Sayao, Zinka Milanov, Irene Jessner, Isabel Marengo, Janine Michaud, Gianna Pederzini, Risë Stevens, Lidja Kinderman, Judith Hellwig, Sara Menkes, Sara Cesar, Otilia Armas, Amanda Cetera, Amelia Conte, Yolanda di Sabato, Clara Oyuela, Dora Pockorny, Lucila Wells, Nelly Rubens, Maria Rubini, Regina Taddia, Emma Brizzio, Bruna Carla, Jan Kiepura, René Maison, Galliano Massini, Koloman von Pataky, Kurt Baum, Bruno Landi, Pedro Mirassou, Armando Borgioli, Victor Damiani, Herbert Janssen, Martial Singher, Salvatore Baccaloni, Giacomo Vaghi, Emanuel List, Claude Gott, Alessio de Paolis, Duilio Baronti, Felipe Romito, Marcelo Urizar, Horacio Alisedo, Carlos Maloberti and Carlos Giusti.

Kleiber Leads Beethoven Cycle

The complete cycle of Beethoven's nine symphonies conducted by Erich Kleiber continued with success before capacity audiences. Following the opening event, which included the first and third symphonies, the remaining works were offered in four concerts.

The serene contemplative beauty of the sixth, the grace and tonal charm of the eighth and the romantic ardor of the seventh symphonies were brought out in compelling manner. Kleiber's Ninth, always an outstanding achievement, was specially notable in his inspired presentation of the *adagio* and the eloquence and majesty given to the towering finale, with the magnificent cooperation of the Colon Chorus and Orchestra. The vocal soloists were Lidja Kinderman, Regina Taddia, Carlos Rodriguez and Vittorio Bacciato.

Photo Courtesy Pan American Airways

JASCHA HEIFETZ ARRIVING IN THE ARGENTINE

with Mrs. Heifetz, the former Florence Vidor, for his concert tour.

Heifetz Feted

The eight concerts offered by Jascha Heifetz at the Colon, concluded on May 26, have been the outstanding event in Buenos Aires musical life this season. Returning after an absence of six years, the admirable artist drew enormous crowds. His opening program listed Vivaldi's Suite in F major, Bach's Sonata No. 3 for solo violin, Mozart's Concerto in B major and excerpts by Haydn, Hummel, Schubert, Schumann and Beethoven, the second concert including a Prelude by Bach, Beethoven's Sonata No. 1 in B major, the Strauss Sonata and short scores by Brahms, Albeniz, Godowsky, Grainger and Saint-Saëns.

In his other recitals Heifetz gave as a rarity Brahms' Sonatensatz, as well as concertos by Wieniawski, Conus, Bruch and Mendelssohn; sonatas by Beethoven, Bach, Debussy, Brahms; and shorter numbers including works of Clarence Cameron White, Cecil Burleigh and Samuel Gardner.

Heifetz also offered two recitals in Montevideo, Uruguay, and appeared in Cordoba, Rosario, Bahia Blanca and La Plata, Argentina. His last concert here on May 28 was broadcast on the West India Oil Company Hour by LRI, Buenos Aires. He was to offer a concert in Mendoza, Argentina, on his way to Chile.

The Jooss Ballet is offering a successful season at the Odeon. The ballets, La Table Verte by Kurt Jooss, The Seven Heroes, Old Vienna, well known to New York audiences, have had their local premieres, the outstanding merits of the ensemble having been well appreciated.

FREDERICK JAGEL AFTER OPENING THE CARACAS SEASON

in Aida, appeared in the Venezuela city in Rigoletto, Trovatore and L'Amore dei Tre Re. Shown with him are Mrs. Jagel and her sister, Mrs. Donald. The Metropolitan Opera tenor subsequently returned to the United States. Mr. Jagel recently sang in The Damnation of Faust in Cleveland under Rodzinski and in Aida in English in Columbia, S. C.

Metropolitan Opera Faces New Problems In Planning Season

(Continued from page 5)

said, to cover the weekly broadcasts of operas which later may also be televised.

The opera association also may ask an artist, without additional payment, to appear on the radio or in any program whereby the interests of opera will be advanced, this being dependent upon permission of the American Federation of Radio Artists.

According to Mrs. Witherspoon, AGMA feels that in return for asking the Metropolitan to abrogate its franchise fee, it will receive better control of artists even affecting their concert engagements.

"No longer will an artist be able to accept an engagement, in concert or radio, and thereby possibly interrupt the plans of the company," she said. "We have heard it said that the best casts for a performance cannot always be selected because a certain artist is away fulfilling a concert or radio engagement. Now all such engagements will have to have the permission of the company first, so we feel we are doing much to bring about the best possible performances.

"In other words we are cooperating and we expect the Metropolitan will also be cooperative. Our talks have been harmonious and we expect a decision very soon."

Latin America Draws Army of Musicians

(Continued from page 3)

interest in the unprecedented plans for a South American musical invasion. Some programs by both orchestras were to be broadcast to the United States.

The musical hegira to the south has assumed unusual proportions this season because of the European war, which closed territory abroad to touring artists. At the same time events in Europe have cast their shadow over the South American republics. An uneasy political situation in Uruguay is discounted by that country, which has planned a brilliant musical season for Montevideo.

The war has imposed difficulties on artists of some countries who sail for South America by the eastern coast route. Most liners put in at Trinidad or Barbados, where enemy aliens run the risk of being taken off the boat by the British authorities. This situation at present applies mainly to artists of German citizenship, and those recently affected by Italy's entry into the war. Some artists have sailed by the west coast route, and the air clippers are under no such restrictions.

Many Artists Visit South America

The departed musical contingent already includes many operatic, orchestral and recital artists. Among the earliest to leave was the company of 107 performers which gave an operatic season of 30 performances at the Teatro Municipal in Caracas, Venezuela, and was recruited in the United States. The Jooss Ballet have already opened their tour in South America. The liner Brazil, which took Toscanini and the NBC Orchestra on May 29, included Vittorio Podrecca and his company of puppeteers. Singers going to Buenos Aires for the opera season on this boat were Bidu Sayao and Risë Stevens, of the Metropolitan Opera.

In addition to the season in Buenos Aires, a review of whose opening appears elsewhere in this issue, Rio de Janeiro will have an important series of opera, ballet and recitals. The Toscanini concerts, scheduled for June 12 and 13, created so great a demand that two more are to be given before the orchestra leaves for North America. Among notable recitalists heard in Rio were Jascha Heifetz, Guiomar Novaes, Artur Rubinstein and Miecio Horszowski.

Headed by S. Hurok, general manager, Leonide Massine, artistic director, and Efrem Kurtz, musical director, the Ballet Russe de Monte Carlo arrived for a first South American tour June 1. Following a month's engagement in Rio de Janeiro under municipal auspices, the dancers will visit Sao Paolo, Santos, Montevideo and Buenos Aires, returning to New York in mid-August for a fall season at the Metropolitan Opera House.

Dr. Carleton Sprague Smith, chief of the music division of the New York Public Library, sailed on June 6 for a four months' tour of South America under the auspices of the Committee on Inter-American Relations in Music. Dr. Smith will lecture and make a survey of musical conditions. Franco Ghione, conductor of the Detroit Symphony, made his South American debut at the opening performance of the Colon season. Antonia Brico, conductor, will make guest appearances in Brazil, Argentina, Uruguay and Chile, beginning in August. Lazare Saminsky is another conductor from the United States who will fulfill guest engagements in South America. In several cases these visitors will introduce music by North American composers.

Arthur di Filippi on Radio

Arthur di Filippi, tenor, will be soloist on June 29 over NBC in celebration of Miami University Day. It wil be broadcast to Pan America. On June 11 Mr. de Filippi also was heard over NBC.

Kilenyi Talks of His Beloved Mentor, Dohnanyi

Pianist Who, at 26, Will Make First American Tour Next Autumn, Has Had Extensive Career in European Countries

By PATRICIA GRACE SALTER

Keyboard partner of the revered Dohnanyi in four-hand music of Schubert at the Schubert Centenary celebration in Hungary—acclaimed as "veritably another Liszt" when he performed that master's E Flat Concerto in Paris in the same hall where Liszt himself had played it and with the same orchestra—singled out by Sir Thomas Beecham as "the true successor of the great romantics, Liszt and Rubenstein, an artist in the grand manner of Beethoven and Chopin," and by Karl Muck as "the greatest pianistic talent I have heard"—winner of the Grand Prix du Disque from Paris for the outstanding instrumental recording made in France—one might expect the virtuoso to whom such honors have come to be an aging veteran. But Edward Kilenyi is just 26, a handsome, dark-haired young man looking forward with boyish enthusiasm to his New York debut next fall and his first American tour as some great new adventure.

Strictly speaking, Kilenyi is not a newcomer to the American musical scene. His twenty-eight recordings of Chopin, Liszt and Schumann have been among the best sellers at record counters across the country for over a year and these "picture post cards of my playing" as he terms them, have served as uniquely eloquent introductions of the artist to his new concert public.

Recordings Attracted Salter

It was through these recordings that Jack Salter of Evans & Salter was first attracted to the young pianist. After hearing him in person, Mr. Salter signed a contract for Kilenyi's services and remarked: "Undoubtedly the greatest and most significant new instrumental sensation of many years. I had scheduled his audition for a half hour, which stretched into three and a half hours."

Have American reactions to his recorded performances (hundreds of enthusiastic letters and press comments in glowing terms have come in from the forty-eight states) given Kilenyi any valuable pointers on the approach to America's concert audiences? To this query the young artist replied:

"They have only strengthened my belief that, no matter where or for whom one plays, one must interpret the music with absolute conviction, express one's self in the most natural way. Anything that is forced, or assumed as a compromise with a new environment cannot possibly ring as clear as the sincere truth in an artist's nature, even if it be foreign to the land in which he is being heard. In that sense there is nothing foreign in music; there can be no national differences or barriers."

Photo by De Bellis Studios

EDWARD KILENYI

Student of Dohnanyi

Occupying the place of honor on his piano in the New York studio which Kilenyi now shares with his uncle, the sculptor, Julio Kilenyi, whose medallion of Benjamin Franklin is the masthead of the Saturday Evening Post, is a photograph inscribed in a meticulous Hungarian hand, "To my dear little friend, Edward Kilenyi, from your affectionate Ernst von Dohnanyi." It is dated 1923, the year in which his celebrated countryman first heard the young pianist, then a nine-year-old *Wunderkind*, playing Chopin, Mozart and Beethoven entirely by ear and without instruction.

Two years later, in the Hills of Buda, began their long and intimate association, Dohnanyi personally supervising all of Kilenyi's studies at first, soon taking the talented youngster as only pupil.

"It was Dohnanyi's belief," his protege recalled, "that a perfect musician, like a perfect circle, must be perfect all around. That genius is not enough unless it is accompanied by the capacity for hard work, the endurance of any sacrifice. That to be a great artist, one must also be a great man."

Method of the Master

Among the many instances of his master's exactitude, Kilenyi cites Dohnanyi's habit of introducing him to groups of important strangers and requiring him to play publicly for them works he was just learning. When he was chided for this seeming cruelty, he would reply: "Ah, but that will teach the boy how easy it is to play something he already knows."

In those days Dohnanyi would present the lad as "my pupil," but years later, the first realization of his own success came to Kilenyi when he detected a slight shift of the accent to the word "my" when his beloved teacher was introducing him. That was in London, after his debut there with the London Philharmonic under Beecham, a performance, as one critic put it, "in which Liszt himself would have reveled," and which immediately established him as the new pianistic sensation. His last appearance in the British capital was a special concert at the Hungarian Legation the day the German army marched into Prague.

Meeting with Mengelberg

Among the experiences Kilenyi will long remember is that of his first meeting with Mengelberg in Amsterdam. "After racing along 90 miles of wet roads, slippery as glass, in pouring rain and wind, I arrived at the Concertgebouw only to be told that my appointment with the conductor had been cancelled and that it would be impossible for him to hear me. I pleaded with the orchestra manager and finally Mengelberg relented and agreed to listen for just a few minutes, but his indifference was plain when I asked him what he would like me to play. He merely shrugged, 'Mir ist ganz egal,' and stood at the back of the auditorium loudly fumbling with the coins in his pocket.

"After the first bars of the Chopin sonata, he came forward, took a seat in the second row, and sat silently there for over two hours. My engagement as soloist under his baton was immediately set—just a week and four days after my first recital in Holland, and Mengelberg's manager told me that in his ten years' association with the master he had never seen this happen before."

Kilenyi's triumphs in Amsterdam and The Hague were only a prelude, however, to the storm of enthusiasm his playing received in Berlin, with the Hamburg Philharmonic under Muck, in Copenhagen, Lisbon, Budapest, Milan, Paris and leading English cities. Only the ill wind of war, blowing him the release from extensive European bookings ahead, has made possible his coming to America several seasons earlier than planned.

GIOVANNI MARTINELLI

has been engaged for the summer opera season in Cincinnati. He will sing Samson and Delilah, Otello and Il Trovatore. The photograph shows the tenor in the role of Otello.

LATE NEWS BRIEFS

A BAN ON WORKS of living German composers was announced by Reginald Stewart, conductor of the Toronto Philharmonic Orchestra. The performance of such works, involving the payment of royalty fees, said Conductor Stewart, would constitute a form of "trading with the enemy."

* * *

Undeterred by war, the City of Nice held ceremonies marking the centenary of Paganini's death on May 27. Louis Bonfiglio, the Mayor of the city, himself a musicologist, delivered the address, and a musical program followed.

* * *

Frederick Shepherd Converse, 69, noted American composer, former dean of the New England Conservatory of Music and professor of music at Harvard University, died on June 8. He was graduated from Harvard in 1893 with highest honors in music and became a teacher of harmony at the Conservatory after two years' study in Munich. In 1910 his opera, The Pipe of Desire, was presented at the Metropolitan Opera with an all-American cast. His widow and five daughters survive.

* * *

Joseph N. Weber, for forty years president of the American Federation of Musicians, announced his retirement on June 10 at the opening of the annual convention in Indianapolis.

Bartlett in Havana Debut

HAVANA. — Michael Bartlett made his debut as soloist with the Philharmonic Orchestra. The American tenor sang arias from La Gioconda, Le Roi d'Ys, Werther and Fortunio, displaying his fine voice and musicianship. Massimo Freccia supplied finished accompaniments. The orchestra played Mozart's Symphony in G minor; Strauss' Die Fledermaus Overture and Dukas's L'Apprenti-Sorcier.

The Philharmonic Orchestra of Havana gave a popular concert at the National Theatre, thoroughly enjoyed by an audience of unusual size. Bartlett repeated the success of his debut as soloist.

HUBERTO DE BLANCK

MARJORIE LAWRENCE,

Metropolitan Opera soprano, as she appeared recently in the title role of Carmen with the St. Louis Opera Company. Miss Lawrence will sing this role next fall with the Chicago Opera Company.

Hofmann Plays For Polish Relief Fund

Philadelphia Concert Also Enlists Curtis Forces — Graduation Program

PHILADELPHIA.—Josef Hofmann gave a recital of great interest for the benefit of the Polish Relief Fund, at the Academy of Music on May 13. He was assisted by the Curtis Institute Orchestra under the direction of Alexander Hilsberg. The orchestra opened the program with a spirited performance of the Roman Carnival overture by Berlioz. Dr. Hofmann then played the Chopin concerto in E minor, the orchestra providing an excellent accompaniment. A later group of Chopin solos included a polonaise, mazurka, berceuse and scherzo, all revealing Hofmann's stupendous technical equipment. Two encores followed. The final programmed number was Chromaticon, a symphonic dialogue for piano and orchestra by Michel Dvorsky, Dr. Hofmann's "pen name." The Liadoff Musical Snuff Box was the final encore.

The Pennsylvania Philharmonic Orchestra Society, organized this season, gave its second concert in Town Hall, with Luigi Carnevale, founder, conducting, and Emily Mickunas, coloratura soprano, as soloist. Dr. Herbert J. Tily was guest conductor for his own Te Deum, which proved melodious and pleasing. The other orchestral numbers were the Overture to L'Italiana in Algeri by Rossini, Mendelssohn's Italian Symphony and Mr. Carnevale's tone poem, Capriccio Orientale. All were conducted with vigor. Miss Mickunas pleased with operatic arias from Traviata and Lucia, with a Victor Herbert number as encore.

At the Curtis Institute of Music the seventh concert in this season's Historical Series of Solo and Chamber Music was devoted to music of American composers, including graduates and members of the faculty. Those represented were Carlos Salzedo, Charles Ives, Samuel Barber, Quincy Porter and Randall Thompson, director of the Institute. Jorge Bolet, brilliant young pianist, was heard in a recital, when his technical prowess and musicianship brought shouts of "Bravo." A series of sonata recitals by Adolph Busch, violinist, and Rudolf Serkin, pianist, included works of Brahms, Mozart, Bach and Beethoven, magnificently played.

Also at Curtis Institute the gradua-

(*Continued on page 23*)

Belgian Piano-String Quartet to Tour Here

Events in Europe Will Not Interfere with Schedule

Bernard R. LaBerge announces official confirmation from the Belgian Government that the transcontinental tour in America next season of the Belgian Piano-String Quartet will take place as scheduled. The Belgian Consul General in New York has received word from the Minister of Foreign Affairs of Belgium stating that the Quartet has the necessary permission to fulfill their engagements. The Quartet also has cabled the LaBerge office that they are now located in France, preparing programs for the tour. The members of the organization are G. Mombaerts, piano; E. Harvant, violin; J. Wetzels, cello, and C. Foidart, viola.

Mr. LaBerge states that the brief American tour of the Belgian Piano-String Quartet last year, including a New York recital at Town Hall, was so successful that a number of re-engagements have resulted for next season. The forthcoming tour takes place from January to March, 1941, and already is more than two-thirds booked. The first concert is scheduled for Princeton, N. J., on Jan. 10, and the Quartet is booked to appear in most of the leading cities of the United States, including Boston, Baltimore, Rochester, Pittsburgh, Louisville, Omaha, Wichita, Los Angeles, Pasadena, San Francisco and Portland. The Quartet also will appear in Ottawa and Toronto, Canada.

The Belgian Piano-String Quartet has been for a number of years recognized as one of the leading chamber music groups in Europe, having toured there extensively for the past fourteen years. The Quartet was organized in 1927 with the purpose of devoting itself entirely to the playing of quartets originally written for piano and strings. Among the composers who have dedicated works to the Quartet are Alexander Tansman, Marcel Poot, Iliashenko, Basilewski and Van Durme. Two works with orchestral accompaniment were inspired by the Quartet, Symphonie Concertante, dedicated by Tansman to Queen Elizabeth, and a Concerto for Quartet and Orchestra, by Marcel Poot.

Izler Solomon to Conduct Many Summer Concerts

CHICAGO.—Izler Solomon, conductor of the Illinois Symphony and Woman's Symphony Orchestras of Chicago, has a heavy schedule arranged for this summer. He will conduct ten concerts at Grant Park bandshell in Chicago — the Woman's Symphony in six events on June 13 and 20 and Aug. 3, 9, 16 and 20, and the Illinois Symphony in four, June 17 and 24 and July 2 and 3. He is booked for an appearance at Robin Hood Dell, July 11, leading the Philadelphia Orchestra; one at Montreal, July 25, for Les Concerts Symphoniques. Mr. Solomon winds up his summer conducting the NBC Symphony Orchestra in three concerts, Sept. 15, 22 and 29.

Photo by N Y A Photographic Workshop

EDWIN McARTHUR DISCUSSES HIS NEW DUTIES

as director of the classical music division of the NYA's Radio Workshop in New York with Helen M. Harris, administrator for N. Y., and Stanley L. Stevens (right), director of the workshop.

Milhaud's Medee Last Novelty Heard in Paris As Foe Neared

PARIS.—A production like Darius Milhaud's Médée, which was premiered at the Paris Opera a few days ago, need not be expected to win any battles for Music. Not that Music has any particular battles to fight! Excepting the interpreters—who charged into things and held their line like real men of arms—I should consider the whole thing one of the summits of tediousness. According to reports, Médée had been ordered, or commissioned by the State. If so, and now that the State has it, what can the State possibly do with it?

The libretto of Médée, based on part of the Medea legend, was prepared by Mme. Madeleine Milhaud, who condensed much of the tale into a single episode. Médée is on the point of being sent into exile. Vociferating at the top of her lungs, she screams her hatred, jealousy, and revenge, kills those who stand in her way (Créon and Créuse) and finally, by way of getting even for her husband's infidelities, stabs her own little children whilst showering upon them her maternal affection! Lest a worse thing happen to him, poor chap, her husband makes a hasty get-away, and history is strangely silent as to the punishment of the tender criminal.

Score of Great Difficulty

While all this was going on, the orchestra, too, had its say. What an opportunity the subject lent the composer for explosive force, violence, massive dissonances, and the like, and how generously he took advantage of it! How the walls shook and trembled at times, at others, how the music charged and galloped along!

The vocal score, naturally terrifyingly difficult, obliged the singers to struggle for all they were worth against an orchestral background in the light, or hearing, of which, it is a wonder that Médée didn't cut up more bloodily even than she did!

Marysa Ferrer, in the title part, gave proof of exceptional plastic qualities, and of iron-bound vocal resistance. José de Trévi, Endreze, Janine Micheau, and Lapeyrette, stood by her most loyally. Philippe Gaubert conducted, carrying (so it seemed) the very weight of the orchestra in his hands, hurling it along with superhuman muscle.

The dances and mass groupings were by Serge Lifar. Much advance interest had been aroused in the *mise-en-scène* entrusted to Charles Dullin, director of the Atelier Theatre, and this advance interest quite went beyond that occasioned by the final product.

The reception accorded this outburst of modernism—for, to some, Milhaud is still the last word of modernity—was not unalloyed, and the attentive ear heard emphatic disapproval making itself heard with the applause. IRVING SCHWERKÉ.

Overton Works Performed

Caroline Overton, pianist-composer, presented two traditional Negro melodies for contralto voice, accompanied by a string trio, at the Juilliard School May 24, the solo sung by Carol Brice.

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Founding of Oriental Dance Center in N. Y. Among New Developments in Summer Projects

By ROSALYN KROKOVER
DANCE EDITOR, MUSICAL COURIER

Two leading American exponents of East Indian culture, Mme. La Meri and Ruth St. Denis, have collaborated in the establishing of The School Of Natya. This school promises to be the New York center for the study of the dance, song, drama and music of the Orient.

Bi-monthly demonstrations will be given in the studio and will be presided over by La Meri, Ruth St. Denis, Messrs. Basanta Koomer Roy, Ananda Lahiri and Guido Carreras, and other distinguished Orientalists. The first program, Oriental Derivatives of the Indian Dance, was given by Mme. La Meri on June 11. She has won wide acclaim for her New York performances during the past season.

The interregnum between the winter and summer seasons wafted in the spring recital of Raymond Ross, who put on a one-man show in which he sang, mimed and danced. Musical and Theatrical Impressions was the title of his program, given on May 21 at the Carnegie Chamber Music Hall, with Ruth Heed at the piano. Mr. Ross, a pupil of Helen Chase, captured the attention of his audience with his ambitious essay—an attempt that passed from The Man Who Broke the Bank at Monte Carlo to a Spanish Moor, to a hermit, to Pope Alexander VI., a highwayman and an Egyptian, with several other characterizations. The audience seemed especially impressed with the quality of the soloist's voice, which was used in a highly effective fashion.

Hans Wiener, who was active last season in his Boston studio, will be equally occupied during the summer. Already, May 22 and May 24, he has presented his annual Workshop and Studio recital in his hall, which, incidentally, is a new dance theatre designed for chamber concert and dance recitals. In the same hall, on June 4, he appeared with his dancers in a program of new works. He will be director of a new course in modern dance for the Leland Powers School of the Theatre, which will be given twice a week in his dance studio. Harry Coble, a member of Ted Shawn's group, will join Hans Wiener's staff in the fall.

Further Summer Plans

Robin Hood Dell in Philadelphia will be the scene of the opening of Ballet Theatre's summer season. This will occur on June 24, with another performance on June 25; these will be followed by the first two appearances in the Lewisohn Stadium sequence on June 27 and 28, in New York. Opening nights, both at the Dell and in New York, will present Les Sylphides, Peter and the Wolf, and Mordkin's Voices of Spring. The second night's program in Philadelphia will consist of Anton Dolin's restoration of Tchaikovsky's Swan Lake, with repeat performances of Peter and Voices of Spring. These have been seen during the winter season stay at the Center Theatre—all the more reason for hastening to see them again.

Another busy team will be that of Miriam Winslow and Foster Fitz-Simons. As previously reported, they will open their master classes on July 1 at the Jacob's Pillow School of the Dance. On July 11 they will appear in Toronto with the Toronto Symphony. They are old friends there; last season's recital with the orchestra attracted a large audience, where Miss Winslow has established a strong following from two previous performances with the Symphony during the winter season. The couple will also appear as featured artists on the Berkshire Dance Festival.

To complete these pedogogic peregrinations, it must be mentioned that Huapala will teach summer school in New York from June 10 to August 16. On July 19, she and her group are giving a concert at the University of Pennsylvania. And the Spanish dancer, Maracci, who was selected by John Martin of the New York Times, as the most distinguished new dance personality of the year, is preparing new solos and group works at her Hollywood dance school in anticipation of her transcontinental tour, which will be forthcoming in the fall. Also, Reginald and Gladys Laubin are preparing their repertoire of American Indian dances for the coming season. Their summer will be spent in research work at the Crow Agency in Montana, as well as in Texas and southern California.

Due to Jose Limon's engagement as featured dancer in the Shubert musical, Keep Off the Grass, his summer concert tour has been postponed until the fall.

Adela Laue Serves as Judge in Piano Playing Tourney

Adela Laue, pianist and teacher of New York, was one of the judges in the national auditions for piano pupils, conducted by the National Guild of Piano Teachers, in Boston. Miss Laue on June 6, 7, 8, and 9 served in a similar capacity at Washington, D. C. At Boston thirteen teachers heard 100 pupils in the Little Theatre of Boston University while in the capital the sessions were conducted in the Washington College of Music.

Fahnestock Plays Own Scores for Club in Chester

CHESTER, PENNA.—Karol Fahnestock, composer-pianist, recently presented several of his scores before the New Century Club. He played his Scherzo in F minor, Etude in A minor, Caprice in E major and two nocturnes. in G minor and F minor, as well as Chopin's C minor and G flat etudes and C minor prelude. During the last two years Mr. Fahnestock has written twenty pieces for piano in addition to a work for orchestra.

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N. Y. S. T. A. Elects Officers

The annual election of officers and Executive Board members of the New York Singing Teachers Association was held on May 21 at the Hotel des Artists. The following were elected for 1940-41: Leon Carson, president; Edgar Schofield, vice-president; Paul Althouse, vice-president (programs); Llewellyn Roberts, vice-president (concerts); Carl Gutekunst, treasurer; Fannie Gilbert Brines, recording secretary; Vera B. McIntyre, corresponding secretary; John Nichols, registrar.

The seventh in a series of Young Artists Concerts under the auspices of the Association was held on May 14 at the Hotel des Artistes. Participating in the program were: Dorothy Klusman, soprano; Virginia Traban, soprano; Elton Plowman, tenor; Reynaldo Rovers, baritone. Grace Roberts was accompanist.

GEORGES ZASLAWSKY,
conductor of the New York Orchestra, of 100 musicians, which gave a concert in Carnegie Hall, New York, May 10.

N. Y. Sigma Alpha Iota Members Active as Soloists

Members of the New York chapter of Sigma Alpha Iota continue active in concert. Eugenie Limberg, violinist, was a soloist at the Stephen Foster Evening in Town Hall; Lucile Dresskell, soprano, was heard in Elijah presented at Central Christian Church by the Dramatic Oratorio Festival; and Hildegarde Becher, also soprano, was soloist in Brahms' Requiem at Columbia University.

Cecil Arden in 2 Programs

Cecil Arden, former Metropolitan Opera mezzo-soprano, sang an aria from La Juive and songs of Hüe, Hahn and Buzzi-Peccia as well as three Tuscan folksongs, arranged by Sgambati, Schindler and Respighi, at the first of two soirees at the Magnolia Studios, New York on May 21. With Emile Simon, cellist, Miss Arden also was heard in an aria from Werther and Massenet's Nuit d'Espagne, arranged by Buzzi-Peccia. Evelyn Hansen, pianist, and Emile Simon participated in a suite by Corelli and a sonata by Bréval. The cellist also played several numbers.

The second program was scheduled for May 27.

Sydney Rayner Guest Artist at Women's Club

Sydney Rayner, tenor, was guest artist at the luncheon of the Woman Pays Club at the Hotel Warwick, New York, on May 28, with Sally Leff at the piano. Mr. Rayner sang an Air from Comus, Vaghissima Sembianza, Carnaval by Fourdrain and Vesti la giubba from Pagliacci.

Stephan Hero in Mexico City.

Stephan Hero, violinist, was soloist on Memorial Day at the Court of Peace at the New York World's Fair. On June 18 and 20, Mr. Hero gives his first two concerts in Mexico City. He recently appeared at a benefit for Polish war victims at the Newark, N. J., Armory.

Festivals Featured In Missouri Centre

15,000 High School Students Heard—Chamber Music Society Gives Series

KANSAS CITY, MO.—The fourth annual National Music Competition Festival (Region Nine) was held on three recent days in the Municipal Auditorium, when 15,000 high school students appeared in excellent performing bands, orchestras, choruses and a cappella choirs. The participants came from Missouri, Nebraska, Oklahoma, Arkansas, Colorado and parts of Illinois and Iowa. The main concert included performances by the Festival Orchestra of 220, George Dasch conducting; the Festival Chorus of 1,800, Noble Cain, director; and the Festival Band of 350 young musicians, William Revelli, conductor. Mary Jordalen, pianist, of the Kansas City Teachers College, was soloist, with the band in David Bennet's Repartee.

Chamber Festival

Regardless of European events affecting the families of the members, the Pro Arte String Quartet of Brussels, presented beautiful performances of great works in the Kansas City Chamber Music Society's Spring Festival. Capacity audiences attended the three programs at Kansas City University. The Quartet in C Major by Haydn, Schubert's Death and the Maiden and Malipiero's Cantari alla Madrigalesca comprised the first concert. The Haydn Quartet in F Major, that in C Minor by Brahms and the Debussy Quartet made up the second. In the final all-Mozart program the players had Wiktor Labunski as an assisting artist in the piano quartet in G Minor. C. Warwick Evans, cellist, formerly with the London String Quartet, replaced Robert Maas, ill in Belgium.

Lawrence Tibbett, Evelyn Swarthout, the Pro Arte Quartet, the Westminster A Cappella Choir and the University Symphony Orchestra participated in the University of Kansas Annual Music Week Festival at Lawrence, Kan.

Jeanette MacDonald, soprano and screen star, won plaudits with her pleasing lyric voice and musicianship in her first Kansas City concert, in the Music Hall of the Municipal Auditorium. There was a large audience and numerous encores. Giuseppe Bamboschek was the able accompanist and Walter Fritschy the local manager.

Bernard U. Taylor of New York is conducting a master class in voice at the Kansas City Conservatory of Music from June 10 to 27. C. C. B.

Cara Verson Plays Moderns in Minneapolis

A group of Minneapolis residents interested in modern art engaged Cara Verson to give her causerie-recital, Vignettes of Modern Pianism, at the home of Prof. Joseph Warren Beach, of the University of Minneapolis in May. A few days later she was heard in a causerie-recital at Hamline University at St. Paul, Minn.

LANSING HATFIELD, BARITONE, WELCOMED TO NASHUA, N. H., by Mayor Lucia and other members of the local Executive Committee on the steps of the Nashua Senior High School, where the singer closed the ninth year of their Community Concerts. The following week the Nashua Community Concert Association celebrated the tenth anniversary in a membership campaign. Left to right: Leverett Wright, Community Concert Service representative; Mrs. Ottis E. Mercer, first president, Alvin A. Lucia, Mayor and vice-president; Mr. Hatfield and Mrs. Earle T. Tracey, membership chairman.

Rochester Groups in Spring Concert and Opera Hearings

ROCHESTER, N. Y.—Haydn's The Creation was given by the Eastman School Chorus under the direction of Herman Genhart, assisted by the Eastman School Symphony, in two notable performances. On both nights Kilbourn Hall was packed. At the first hearing, the part of Gabriel was sung by Sally Best, Uriel by Karl Rodick, and Raphael by John Morgan; at the second, Gabriel was sung alternately by Rae Stubbs, Helen Louise Riedy, and Kathryn Oakes. Robert Speas took the part of Uriel and Melvin Bartell that of Raphael. Robert Baustian was the recitative accompanist.

Sections from Verdi's Falstaff were performed twice by the opera department of the Eastman School under Emanuel Balaban. There were separate casts, though the part of Falstaff was played by Mac Morgan at both performances. Scene 2 from Act I and Scenes 1 and 2 from Act II were heard. The production was well done, moving smoothly.

Aida Sung by Local Forces

Verdi's Aida was staged by the Rochester Grand Opera Company with Giuseppe Bamboschek conducting the Rochester Philharmonic Orchestra. Maria DiMarco, 21-year-old soprano of this city made her operatic debut as Aida. She showed a pleasing voice and dramatic sense. The supporting cast included Fidela Campina as Amneris, Pasquale Ferrara as Rhadames, Claudio Frigerio as Amonasro, Nino Ruisi, Oscar Cooper, Sally Best, and Gilas Hobin. The ballet was trained by Lorraine F. Abert. Mr. Bamboschek's conducting made for a smooth performance.

The Eastman School Band, under Frederick Fennell, presented a program of works by Weber, Mozart, Tchaikovsky, Smetana, Jeanjean, and Paul White's Overture to Youth arranged for band by E. E. Lyon. The band showed decided technical skill. Sidney Mear was trumpet soloist.

Soloists with Orchestras

Oscar Levant was guest soloist with the Civic Orchestra at the closing concert of the season. He gave a brilliant performance of Gershwin's Rhapsody in Blue with the orchestra under Guy Fraser Harrison, and the third movement of the Gershwin Concerto in F. Mr. Levant was heard in three encores including two Gershwin preludes.

Leopold Mannes appeared as guest pianist with the Hochstein School Orchestra in a benefit concert for the school, playing the Schumann Scenes from Childhood with romantic feeling, and a Bach group. He gave an understanding performance of the Mozart Concerto in A Major, in which the youthful orchestra provided excellent support under Samuel Belov. Mr. Mannes' Bach group included two preludes and fugues from the Well Tempered Clavichord and the prelude in E major, which he transcribed for piano. The orchestra also played works by Dallin and Rudin, student members.

Ray Lev gave a concert in the JY Auditorium for the benefit of the Jewish Orchestral Fund of Palestine. Miss Lev played with warmth and technical skill. She was vigorously applauded. L. L.

South Africa Holds 15th Music Festival

JOHANNESBURG, S. A.—The fifteenth annual music festival was presented recently under the direction of John Connell, with the South African Broadcasting Corporation and the Johannesburg Philharmonic Society collaborating. A feature of the festival was the first appearance in South Africa of Walter Widdop, English tenor. The operatic schedule included performances of Aida, Rigoletto and Hänsel und Gretel. Ballets included The Seasons, and Sleeping Princess, Elgar's Wand of Youth suite. Two special concerts were given with vocal soloists. In addition four orchestral programs and Bach's Passion According to St. Matthew were heard. N. N.

Rudolph Reuter Aids American Composer

CHICAGO.—Rudolph Reuter, pianist, in the past decade or two, since his return to America from abroad, has given first and early hearings to a large amount of new music, carefully selected, in addition to the standard repertoire. Compositions by Americans have formed a goodly part of this material. He gave the first performance of Griffes' Sonata, while it was still in manuscript, and played many other compositions by Griffes for the first time in many cities. He has presented many first performances of compositions by Carpenter, Marion Bauer, Loeffler, Edward Collins, Adolf Brune, A. Walter Kramer, Whithorne, Saar, Sowerby, Tietjens, Gruenberg, Smid-Gregor, Otterström, Jeanne Boyd, Borowski, Seebeck, David Stanley Smith, Dieter, Daniel Mason, Loomis, DeLamarter, Powell, Engel, Strube and Bloch. In addition, he has played a large quota of MacDowell scores.

Among these works have been some of large proportion, those by Carpenter, Loeffler and Dieter having been with symphony orchestras, while others were quintets, trios, and the like, with other instruments. Mr. Reuter has also given first performances here of works by others than Americans — Schönberg, Hindemith, Castelnuovo-Tedesco, Granados, Schulhoff, Niemann, Reger, Ibert, deFalla, Prokofieff, Infante, Busoni, Korngold, Fauré, d'Indy, Dohnanyi and Palmgren. R. D.

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Boston Pops Offer Array of Soloists

Operatic Concert Celebrates 50th Anniversary of Cavalleria Rusticana

BOSTON.—The Symphony Hall Pops have been thriving since their 55th season began on May 8. Apart from the Pops, however, Boston has seen little or no important musical activity in the public concert halls.

Numerous pianists have been heard with Arthur Fiedler and the Pops Orchestra—Fray and Braggiotti, duo-pianists; Jesus Maria Sanroma, who played the Paderewski A minor Concerto; Leo Litwin in Gershwin's Rhapsody in Blue; Selma Kramer, who offered the rarely-done G major Concerto of Tchaikovsky, and Leon Tumarkin, of the Malkin Conservatory faculty, whose vehicle was the familiar B flat minor Concerto by Tchaikovsky.

Two members of the Longy School faculty have appeared: Yves Chardon conducted a program as guest, and E. Power Biggs performed the solo portion of a Handel Organ Concerto.

Quincy Porter, dean of the New England Conservatory, was represented both as composer and conductor when he directed his own incidental music to the play Antony and Cleopatra.

A promising student was revealed at Colby Junior College Night at the Pops, as 18-year-old Maxine McCurry played the first movement of Schumann's A minor Concerto.

Finnish Benefit

The first Sunday Pops, recently, was a benefit for Finnish reconstruction. Tauno Hannikainen conducted as guest, four pieces by Sibelius—Finlandia, the Elegy from the King Christian II suite, Night Ride and Sunrise, the scherzo and finale from the second symphony, and the first symphony of Brahms, which he had not led before in this city. He was enthusiastically received. Hjalmar Procope, Finnish Minister to the United States, made an introductory speech.

Cavalleria's 50th Anniversary Marked

Giovanni Pompeo of Boston conducted at Jordan Hall May 26, a symphonic-operatic concert in honor of the 50th anniversary of the first production of Mascagni's Cavalleria Rusticana.

Arias from that opera and from the same composer's Iris and L'Amico Fritz were sung, together with an air from Pergolesi's Il Maestro di Musica. Soloists were Elena Pompeo and Iride Pilla, sopranos, and Dario Maiani, tenor.

A feature was first performance of Mr. Pompeo's descriptive symphony, Resurrectio. There were also instrumental numbers by Weber and Pergolesi. The Bay State Symphony, the Giuseppe Verdi Choral Society, and Willem Friso Frank, organist, participated.

The Metropolitan's Greek basso, Nicola Moscona, gave a well-attended recital at Symphony Hall June 2 for the benefit of the Hellenic Red Cross. Emilio Roxas was accompanist and piano soloist.

JOSEPH SCHUSTER

will be soloist with the Philharmonic Orchestra at the Lewisohn Stadium on June 26, under Artur Rodzinski. He also will be soloist this summer with the Toronto Philharmonic Orchestra, Reginald Stewart, conducting. Following the close of the winter season of the Philharmonic Society of New York, the cellist fulfilled a tour of solo engagements in the South.

RICHARD McCLANAHAN and ANNE ROOT,

his pupil, after a Sunday afternoon rehearsal in which the latter prepared for a recital.

Mahler Premiere Under Hassell

Stanley Hassell, conductor of the New England Conservatory's Converse Club chamber orchestra, is to be credited with first performing in Boston the lovely Kindertotenlieder by Gustav Mahler. The soprano soloist was Evelyn Duncanson, whose work was competent. At this concert, presented in Jordan Hall, Mr. Hassell conducted a Mozart serenade, Ravel's Introduction and Allegro with Olivia Hall as harp soloist, and Bloch's Four Episodes. Miss Duncanson was also heard in two songs, Wood Song and Love's Homing, by Frederick S. Converse, former dean of the conservatory.

A cordial audience went over to Paine Hall, recently, for a concert of works by Prof. Edward Burlingame Hill, who is this year retiring from active work at Harvard. The Chardon String Quartet, Georges Laurent, flute, and Jesus Maria Sanroma, piano—all from the Boston Symphony—and the Metropolitan Opera contralto, Doris Doe, were heard. Prof. Hill's String Quartet (1935) the Sonata for flute and piano (1925), three songs without text (1939) and the Second Piano Concertino (1938-39) were heard. The orchestral part of the Concertino was played in piano reduction by Prof. Walter Piston, of Harvard.

A characteristically interesting Spring concert was presented by the Bach Cantata Club, Mrs. Langdon Warner conductor, at the Fogg Museum of Art, Cambridge, when Bach's motet, Komm, Jesu, komm, three of Brahms' Marienlieder, and Heinrich Schütz' The Resurrection of Jesus Christ constituted the program. A sizable and cordial audience attended.

Jordan Hall was well filled for the first public concert by the amateur Boston Doctors' Symphony Orchestra on a recent Sunday evening. Alexander Thiede conducted Mozart's Overture to The Marriage of Figaro, the Seventh Symphony of Beethoven, Haydn's Surprise Symphony; an early work of Henry F. B. Gilbert—Two Episodes, and the first L'Arlesienne suit of Bizet. Its future concerts will be pleasurably anticipated.

Yon in Recital

Pietro Yon, distinguished organist of St. Patrick's Cathedral in New York, appeared with the vested choir of the Immaculate Conception Church of Boston at Jordan Hall, recently. The program consisted of church and secular music. Mr. Yon's solo contributions to the evening included original works. Leonard S. Whalen conducted the choir most capably. A large audience attended.

The Ted Shawn male dance ensemble have made their final appearances in Boston, presenting at Symphony Hall on successive evenings, Dance of the Ages and The Dome.

C. W. D.

Martha in English Sung by San Carlo Opera

Opera in English is almost rare enough in New York to constitute something of a curiosity. That fact, together with the competence of the cast engaged, doubtless was responsible for the matinée army of paid listeners that crowded the Center Theater on May 18 to hear Martha by von Flotow, sung by the San Carlo Opera Company.

Our language was handled well in the main, the acting had spirit, and the singing offered many moments of taste and euphoniousness.

Lucille Meusel did a pert and vocally fluent Lady Harriet, qualities displayed also by Charlotte Bruno as Nancy. Rolf Gerard was the romantic Lionel, and good comedy resulted from the contributions of Francesco Curci (Sheriff), Richard Wentworth (Lord Tristan), and Stefan Kozakevich (Plunkett). Carlo Peroni was the stimulative conductor.

For good measure, a ballet founded on tunes by Johann Strauss followed the opera, and brought effective solo art by Lucien Prideaux, and Mmes. Weder, Gaye and Petrovna.

D. N.

JESSICA DRAGONETTE

opened her new summer series on the Ford Sunday Evening Hour on May 19. The soprano will appear every Sunday evening on this CBS network feature. Miss Dragonette on June 4 sang at the festival in Toledo, O. She is continuing with her concerts during the summer.

Francescatti Scores in Venice

VENICE.—Zino Francescatti, French violinist, won an outstanding success playing the Paganini Concerto in D, with the Venice Symphony, directed by Nino Sanzogno. The concert took place in the historical Teatro La Fenice, packed with an applausive audience for the occasion. Acclaim was so great that Mr. Francescatti was obliged to give an encore—two Paganini caprices.

I. S.

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Baltimore's Summer Music to Be Lavish

Stadium Concerts to Feature Native Works and Conductors

BALTIMORE, MD.—The outlook for summer music is brighter than in recent years. On June 23, the Stadium Civic Orchestra, with Robert Iula as permanent conductor, will give the first of eight scheduled Sunday evening concerts in the huge Municipal Stadium, holding from 20,000 to 30,000. The same general price of 25 cents will be charged this season. Three local guest conductors engaged are Franz C. Bornschein, Howard Thatcher and Gustav Klemm, each to include some of his own compositions. Local soloists and various choruses will also appear. At the third concert, the Estelle Dennis Dancers will present several numbers. Thomas F. McNulty heads the group directing the concerts. The orchestra numbers over 75 men and consists almost entirely of the personnel of the Baltimore Symphony Orchestra.

The series at the Maryland Casualty Auditorium closed on May 12 when the music students of Maryland School for the Blind, Overlea, gave a well-rounded program. Assisted by various members of the faculty, the chorus was directed by Edythe Gorsuch Onion. Elizabeth Chase Pattillo is director of music.

A campaign of Music Appreciation was launched by the Baltimore Society for Music Education with a banquet at the Lord Baltimore Hotel on May 15. Nearly 1,500 leaders in this city's musical, educational, civic and economic life attended the affair, the principal speakers being Dr. Peter W. Dykema, Miss Fannie Hurst and Dr. Carleton Sprague Smith. The local chapter of the National Committee for Music Appreciation has, as its executive committee, Mrs. J. Edward Murray, Mrs. G. Franklin Onion, Eugene Martinet, Dr. John Denues, Mrs. Martin F. Sloan and G. Porter Houston.

The first of the special Stadium Concerts by the Municipal Department of Music, on June 20, is a Gilbert and Sullivan program. T. M. Cushing, proprietor and director of the Guild Theatre and authority on these operettas, will be in charge. The Municipal Band under Robert V. Lansinger will play.

Oscar P. Steinwald, who succeeded recently to the post of conductor of the City Park Band, also a unit of the Municipal Department of Music, has greatly improved the programs.

Frederick R. Huber, who as for many years past continues as director of the Peabody Summer School, announces a series of six Sunday evening recitals to begin on June 30 with an organ recital by Charles M. Courboin, a member of the summer school faculty.

GUSTAV KLEMM

Photo by A. Jackson Co.

FACULTY AND GRADUATING CLASS OF 1940, PEABODY CONSERVATORY OF MUSIC, BALTIMORE, MD.

Forum Courses to Be Offered at Juilliard Summer School

Two one-week forum courses, the first during the week of July 22 and the second the week of July 29, will be conducted at the Juilliard Summer School. The courses are planned for teachers and music educators. Trends in music education, problems and new material will be discussed by Oscar Anderson, Coenraad V. Bos, Louis Bostelmann, Winslow Cheney, Bernice Frost, Samuel Gardner, George Gartlan, Charles Hackett, Roy Harris, Irving Kolodin, Fritz Mahler, Guy Maier, Grace Pierce, Hugh Porter, Bernard Taylor, George Wedge and Peter Wilhousky.

The spring concert in the preparatory department of the Institute of Musical Art was given on May 25. Songs, violin numbers, Dalcroze Eurythmics, creative works, orchestral numbers and piano solos made up the program, the children presenting original tone sketches and improvisations. Mrs. Elizabeth F. Harris is principal of the department. Louis Bostelmann is conductor of the preparatory orchestra.

Southern California Institute Founded by Pascarellas

SAN DIEGO, CALIF.—The inaugural performance of the newly-founded Southern California Institute of Music, Enzo Pascarella, director, given on June 7 at the Globe Theatre, introduced a group of pupils of Gennaro M. Curci, head of the voice department, in two acts of Thais, sung in French and the second act of Faust, presented in English.

Mr. Curci conducted with Ray Heinz as stage director, Pauline Carlisle, chorusmaster and Rose Saron, pianist.

The Massenet score had Katherine Skidmore in the title role; Edwin Dunning as Athanael; Michel Dubois as Nicias; Marguerite Driscoll in the role of Crobyle, Luise Larsen as Myrtale; Ruth Conway as the Mother Superior and Charlotte Austin, Marie Forline, Arline Hanna, Norma Weis, Dorothy Dixon and Fern Weaver as the Sisters.

Gene Conterno sang the title role in Faust while Marcia Noleen was Marguerite; Ruth Conway as Siebel, Jerry Heinz as Mephistopheles and Pauline Carlisle as Martha.

Miss Skidmore is the winner of both the Curci and Schipa scholarships while Mr. Heinz won the H.M.S. Pinafore—John Charles Thomas contest.

The Institute was founded by Mrs. Burdette Foster Pascarella, now manager and registrar. The faculty, in addition to Mr. Curci and Mr. Pascarella, includes Daniele Amfitheatrof, former associate conductor of the Minneapolis Symphony; John Crown, pianist; Caesar Pascarella, cellist. N. N.

Manhattan School of Music Graduation Concert

At the commencement exercises of the Manhattan School of Music, New York, on May 24, Phyllis Cohen, Leon Kushner and Veronica Mimoso were heard with the orchestra of seventy players conducted by Hugo Kortschak. Mrs. Janet D. Schenck, founder-director, sketched the three musical eras represented by the three concertos played, the G major of Beethoven, Schumann's A minor and the Shostakovitch score. Mrs. Schenck also discussed the two art exhibitions current in New York, that of Persia, covering 6,000 years, and of Mexico portraying 2,100 years.

The exercises were held in the new Hubbard Auditorium, a recent gift of Mrs. John Hubbard, honorary president of the board of trustees.

Cleveland Institute Pupils in Debussy and Bach Scores

CLEVELAND, O.—Students of the Cleveland Institute of Music on May 24, under the direction of Beryl Rubinstein, presented Bach's Phoebus and Pan and Debussy's L'Enfant Prodigue. In the Debussy score, Marjorie Phelps, soprano, Fred Lansinger, tenor and James Meena, baritone, displayed artistry, vocal ability, stylistic appreciation and admirable diction. Aided by a thoroughly competent orchestra, they sang with feeling and the final trio evoked long applause.

The Bach score had as soloists Gladys Dworkin, soprano; Miriam Berg, contralto; Mr. Lansinger and Harold Glickman, tenors; and Richard Moorhead and Stuart Groshong, basses. Here also the admirable work of the young singers merited approbation. S. N.

Peabody Plans Study Of Community Needs

Committee Names Announced at Conservatory Graduation

BALTIMORE, MD.—Selection of a committee to make a study of the community and institutional needs and to assist the Peabody Conservatory in expanding its activities was announced on May 31 at the annual commencement by Dr. J. Hall Pleasants, president of the board of trustees. Dr. Pleasants referred to the $44,000 gift, made three years ago by the Carnegie Foundation, and revealed the willingness of a foundation "to give sympathetic consideration to the needs of Peabody Institute provided, of course, that local support for the Institute is assured."

The committee announced by Dr. Pleasants includes Ernest Hutcheson, president of the Juilliard School and formerly of the Peabody faculty; Carl Engel, president of G. Schirmer and former chief of the music division of the Library of Congress; Albert Stoessel, conductor, and director of the Chautauqua and Worcester festivals; Dr. Douglas Stuart Moore, head of the music department at Columbia University; and Charles Hackett, Metropolitan Opera tenor and teacher. The committee next semester will come to Baltimore to make their survey.

At the closing exercises a concert was given by advanced students. Dr. Pleasants awarded diplomas, degrees and certificates to the following:

Diplomas—Composition, Gardner Jencks, Sidney L. Shapiro.

Master of Music Degrees—Viola, Alvin Miller Holston; violin, Walter J. de Lillo, George Steiner.

Bachelor of Music Degrees—Piano, Earl Wilson Groves, Charlotte Alice Rossberg; school music, Ruth Lester, Elmyra Parrish, Mary Jean Sheppard.

Teacher's Certificates—Piano, Mildred Elizabeth Adams, Ethel Bakal, Margaret Amelia Biser, Ruth Bennett Buettner, Julia Louise Cole, Bessie O'Dell Dunning, Lucille Feingold, Shirley Freeman, Conrad G. Gebelein, Grace Forbes Koppelman, Froma Meyer, Virginia Marie Reinecke, Percival Comstock Rogers, Dorothy Hayes Smith, W. Powell Watkins; violin, Ruth Howard Bishop, Kenneth David Creamer, Grace Murphy Harris; cello, Valerie Geraldine Blount; clarinet, Paul M. Stouffer; voice, Frances Louise Birely, Carol Greenlaw Brakefield, Carolyn Lucille Lobdell; harmony, Edward Balloch Dawson, Robert J. Ziegler.

Church Organist's Certificates — Mary Ethel Bucheimer, Helen Howell, Robert Donald McDorman, Mary Jane Leslie.

REINALD WERRENRATH

opens his fourth consecutive season as vocal teacher at the Summer Session of Peabody Conservatory, Baltimore, Md., on June 24. Mr. Werrenrath's classes in Kingston, N. Y., will be discontinued until Fall, but his Carnegie Hall studios will remain open on Sundays during the summer.

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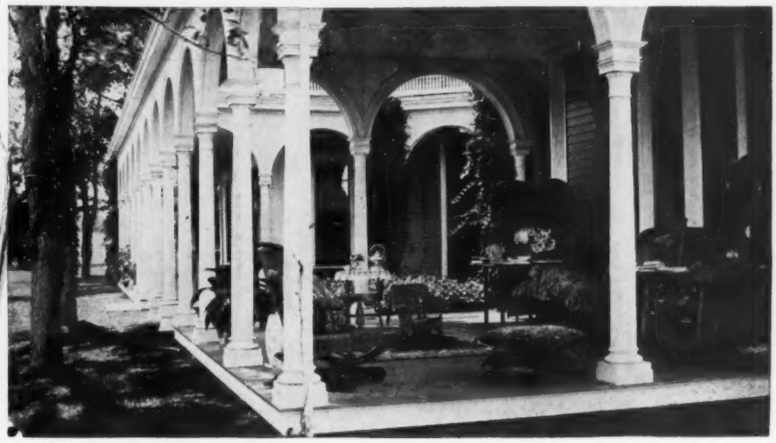
Cape Cod Musical Institute Gives Training to New England's Youth



A CORNER NOOK ON THE PORCH OF THE MAIN BUILDING
at Tawasentha, the former Crosby estate, now the center of activity of the Cape Cod Institute of Music.

Having brought opportunity for appreciation of the arts to descendants of the sea-faring settlers of Cape Cod, Martha Atwood Baker, former Metropolitan Opera soprano, herself from that section of New England, is arranging a Mozart Festival to be held on July 17, 18 and 19, under the auspices of her Cape Cod Institute of Music. Gerhardt Joel, assistant conductor of the Metropolitan Opera who directed Mozart festivals in Sussex, England, will conduct. This center of the arts, now in its permanent home in East Brewster, opens its fourth season for intensive courses on July 1 and continues through Aug. 24.

The founder and president of the Institute, Mme. Baker sees in it the realization of a girlhood dream which she started to make "come true" in 1919 with the financial backing of her sea-captain father. The project was temporarily interrupted by her own brilliant career in opera, radio and concert. Then pedagogy again claimed her, and she interested George R. Baker, vice-president of the Manufacturers Trust Company, in her original project. Even before their marriage two years ago, Mr. Baker aided materially, arranging for the first lease of property in 1937. Now as her husband, he is also Chairman of Finance of this non-profit bearing Institute.

Historic Estate Purchased

Chartered by the state of Massachusetts, the Institute has been given authority to grant a Bachelor of Music degree. It started its first year with an enrollment of 143 students, drawn from ten states and from residents who summered on Cape Cod. Mme. Baker travelled hundreds of miles that first season to enlist personally the aid of local clubs and organizations in her campaign to bring the arts to native residents. She also offered to day student Cape children cultural opportunities at close hand, and in their case, for an infinitesimal sum. When her project originally started, she created several centers, in Wellfleet, Barnstable and Centerville, but with the purchase of the magnificent former Crosby estate, Tawansentha, activities became permanently localized at East Brewster.

"We settled on this estate for several reasons," Mme. Baker told her interviewer. "Among them was Tawasentha's romantically fitting background, for the same Albert Crosby who erected it to become the show place of the Cape had also built the first opera house in America. This developed into the original Chicago Grand Opera House, decorated with the first murals ever so used in this country. But, after a single performance, the beautiful edifice was destroyed by the Chicago fire of 1871. Crosby sought solace on his native Cape Cod, and built Tawasentha for his *prima ballerina* wife, incorporating the original humble cottage of his forebears into the palatial new structure, and embellishing it with rare furniture, paintings and objects of art gathered from all parts of the world. Some of these it has been my good fortune to recover or duplicate and use in conjunction with the priceless wall papers, the hand-carved panellings and fireplaces which have survived, treasures which rank as museum pieces.

"The Crosby Art Gallery is now our Recital Hall seating 300, The mansion's top floor and the huge barn have been made into dormitories. In the latter we have ten sound-proof practice rooms. The estate covers over 200 acres, giving fine recreational advantages and we have our own half mile of private swimming beach.

"Service to Youth"

"In fostering my idea, my feeling was that youth must be served, and special opportunities brought to the door of the culturally isolated Cape children. Of the 324 native Cape children enrolled as day students two summers ago, 52 showed promise. Ten had decided latent talent which only needed the training the Institute offered to become creative. It was given while they were young and automatically responsive, not after half a lifetime spent in accumulating funds to travel afield in search of such training. I know from observation that if one is forced thus to wait, it impairs something rare and valuable.

"This year a school bus will run up and down the Cape twice weekly for these children, picking them up and returning them when lessons are over to their various home towns. Dean William Franklin Philip, of Ursinus College, where I now hold a full professorship, will teach them choral work; Jeanne Boylen and Violette Hembling, sight-reading and the elements of music; Irene Mittlesdorf, Dalcroze Eurythmics. Two other subjects may be selected to make five in all. There will be scholarships for these children in connection with the Mozart Festival Junior Day, finalists in the contest in voice and instruments winning private lessons twice weekly for the rest of the season.

Faculty of Wide Scope

"That this art center is filling a longed-for need was evidenced last year, when we had 42 resident students. Our faculty numbers 20, all experts in their fields. We hold classes in piano, voice, stringed instruments, woodwinds, brass, harmony, solfeggio, counterpoint, composition, form and analysis, sight reading, chorus, ensemble (both vocal and instrumental), music appreciation and numerous other courses, including all the modern languages, Latin and Greek. We include Portuguese in the former because of the great number of Portuguese settlers on the lower end of Cape Cod.

"The piano faculty is headed by Dr. Ilse Huebner, winner of the Ibsen Nobel prize. Harrison Keller of the New England Conservatory of Music, and first violin of the Boston String Quartet, instructs in stringed instrument playing, as does Richard Warbasse. Charles Anton Kaeselau heads our art department, assisted by Camilla Castiglioni and Hazel French. The Vicals, Eugenie and Charles, are our language teachers. Then, we have William Schnell, woodwinds and brass, Theodore Callahan, English, and Mr. and Mrs. Matthew Mooney, ballroom dancing. Our Ballet School is presided over by Muriel Stuart and Edward Caton; our Drama School conducted by Robert Stevens of Yale, with the assistance of Dr. Jacques Le Clercq of Cornell University and Hunter College. The Drama School has advantageous, close relations with the Cape Playhouse and Monomoy theatres. Courses in all branches are held for teachers and professionals as well as students, and our activities give promise of extending into a year-round schedule."

Mme. Baker, who herself, heads the voice department in the Institute, on May 21 was honored at the New York World's Fair as one of the ten "outstanding American women who have contributed most to voice." She is also the only native woman singer to make a Metropolitan Opera debut in a premiere, when she sang the role of Liu in Puccini's Turandot.

B. H.

Photo by Marcus Blechman

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NEW YORK JUNE 15, 1940 No. 3013

The Lewisohn Stadium, New York's summer center of outdoor symphonic music, attained the respectable age of twenty-five years on May 31. For it was a quarter of a century ago—a venerable antiquity in these quickly-hurtling times—that the late Adolph Lewisohn's munificent gift to the College of the City of New York was dedicated. The Stadium concerts of the New York Philharmonic-Symphony players reopen there once more on June 20. The best way for New Yorkers to honor the memory of the generous music patron who made these concerts possible would be to revisit frequently the shrine which he provided.

—o—

What price genius? Irving Berlin has received the degree of Doctor of Music from Bucknell University. The happening suggests the idea that there should also be an honorary degree called Doctorer of Music, for persons who pick out tunes on the piano and have an arranger harmonize them and write the accompaniments and orchestrations. At any rate, Bucknell is to be thanked for spreading a smile in this world of tragedy.

—o—

Echoes of the Conflict

Thunders of the European war are reverberating on this side of the Atlantic. The whole musical world is feeling the effect of these impacts. In a hundred ways the plans of artists are being affected. What remains of the European musical field is now tightly locked into small areas, in many cases segregated into individual countries. The final stage of nationalism is being reached, with self-sufficiency taking the place of the former free circulation of artistic goods. Few artists are courageous enough to leave the sanctuary of the West and plunge into Europe's cauldron.

On this continent the result has been to stimulate a diversion of musical resources to Latin America. The discovery has been made that here exists a great and largely unexploited territory. The fact that the geographical seasons alternate between North and South America provides a logical basis for a seasonal movement of musicians between these two spheres.

Undoubtedly there will be a development of important sort, owing to the reciprocal influence of the national cultures. Such migrations, if made on a large scale, will bring the Latin republics into touch with the more highly mechanized civilization of our own, and vice versa. Each has much to learn from the other. The visit to the southern longitudes this summer of orchestras and artists from the United States will have important effects on listeners below the equator and also on the visitors themselves.

Complications have entered the New World because of the nationalities of musicians, making their travel schedules sometimes fraught with problems. For example, the fact that Canada is at war makes it difficult for artists who are not American citizens to travel there and return to the United States, and in the case of enemy aliens wholly impossible. Passports are being scrutinized with new care these days. The recent proposal that the United States require these from Canadians and Mexicans who visit here, will, if put into force, end the free and easy custom of entry without such documents.

Today the seas are not without threats to touring artists, entirely apart from submarines, since belligerents can be removed from neutral vessels and interned if their ship is stopped by another of a nation at war with their own.

The repercussions of these steadily growing complexities of citizenship are going to be important on the personnel of symphony orchestras and opera companies here. As discussed in an article in this issue, the plans of the Metropolitan Opera for next season are being carefully considered with various national policies in view. Those who remember the operatic difficulties encountered during the World War here will await with interest the solutions that will be devised by impresarios in this country. In one sense they are simpler, since a greater reservoir of native talent exists today than in 1914-18. The easiest solution of the problem of travel and other immunities is for artists to seek United States citizenship, as many are doing. But until the final papers are granted, the initial ones do not protect them in many ways that they may think desirable. The movement is rapidly growing for a closer scrutiny of the movements of aliens in this country, and the possibility is foreseen that there will be increased restrictions as the situation abroad requires.

All these matters affect the international musical artist, who has long been a more or less carefree migrant, stressing his "citizenship" in the great world of art rather than national ties. These conditions have changed with dramatic suddenness. The artistic "man without a country" finds his life harassing these days, when nations themselves are engaged in a gigantic dance of death.

But the obverse to this dismal picture is the fact that there still exists a continent not yet embroiled in wars, to which refugees flee from all the world and where it is still possible to carry on a saner way of life and to include in it the time and leisure for the enjoyment of music. How much longer these happy conditions will exist—disturbed as they are by the uncertainties ahead, the financial disruptions attendant on Europe's debacle—can not be foretold.

Meanwhile, there is a chance to leaven the mounting chants of the greater armament advocates with a symphony or two, and to remember that in a world where safeguards and traditional standards of life are threatened by a new and more terrible Dark Age, the serene messages of a Bach, Mozart or Schubert hold something of eternal value. They will doubtless still do so when the storm subsides.

Cartoon by Edgar Allen, Jr.

"Miss Jones, I'm afraid I've been singing too many sea chanties lately!"

Launches Fund for French Artists

Touched by the plight of many colleagues in war-torn Europe, musicians in the United States last week were pondering means of aiding in the alleviation of suffering.

At the request of Miss Mary Bran, impresario, formerly of Paris, now active in New York, Musical Courier takes pleasure in forwarding a donation sent in care of this publication for the suffering in France. Miss Bran's letter follows:

EDITOR, MUSICAL COURIER:

This is an appeal through your magazine to all my fellow concert artists in the United States.

At this time a tremendous wave of primitive barbarism is sweeping over the world; seriously endangering and even threatening to engulf the last strongholds of culture and civilization.

Among these beleaguered nations is France. Our fellow artists there have willingly offered their services and lives for the defense of their motherland. In spite of these obstacles they are persevering in their inspired occupations of advancing the glorious light of culture and of intellectual realization of the true civilization to this harassed universe. Our French companions desperately need our help. How can we conceive of refusing it? Think of France! That beautiful cradle of the arts; the country that has opened her arms to welcome all foreigners; the nation that has given so much impetus to the principles of Democracy and which fights for a peaceful, constructive life.

I, too, am a foreigner. France threw open her gates to admit me; enveloped me with the charm and hospitality so typical of the gracious French race; offered me the opportunity to make a living within her borders. I have been a blood donor to the French soldiers, and, in this present crisis, I want to offer my humble contribution. Please accept my deepest sympathies and the enclosed check for twenty-five dollars, for this greatest of all causes. I have a deep hope that my appeal will touch the hearts of all concert artists in the United States. Believe me, I am speaking from my heart and soul!

MARY BRAN.

New York, June 11, 1940.

Musical Courier acknowledges the attached check for $25, which was immediately forwarded to the Count de Saint-Quentin, French Ambassador to the United States. Other donations received by Musical Courier will be sent at once to the designated authorities.

VARIATIONS

By Leonard Liebling

One lives to learn in these days of advanced music. Hardly had we conquered jazz when swing came along and seemed the end of an arduous road. But no, it was followed by boogie woogie, most recent of the great innovations, and now speeding toward its zenith.

Do you, who pride yourself on keeping up musical culture, know enough about boogie woogie? If not, why not? You might answer that you haven't had sufficient chance to learn. Well then, such an excuse no longer covers your ignorance. Enter Sharon Pease, with his just published Boogie Woogie (Forster Music Publisher, Inc., Chicago) covering "The History, Development and Art of Playing the Boogie Woogie Style; Showing How to Use Boogie Woogie Bass Figures, Treble Variations and Walking Bass; and Giving Authentic Examples as Recorded by Famous Artists of Boogie Woogie." And there you are.

A real authority, Alec Templeton, furnishes an Introduction to the Pease pages, and declares that boogie woogie is "actually creative" and "will leave its mark on serious music." And there you are again.

Mr. Pease traces the origin of the great new style to Negro sources of about 1900. He says that Jelly Roll Morton and Pinetop Smith, both colored, remember the beginnings of boogie woogie at that time. Its further development, says the author, must be credited in part to Cripple Lofton, Cow-Cow Davenport, Speckled Red Perryman, Honey Hill, Fats Waller and others.

I thumbed and played through the Pease book, had a good time, and did not find the new art too abstruse to understand. Some of the things I learned were that boogie differs from blues chiefly because of the style of bass used, and because boogie makes the rhythm more important than the melody. (Aha! you younger Left Wing composers of symphonic and chamber-music scores.) I learned too that "the very soul of boogie lies in the constant reiteration of a fast moving bass." I can't tell you much more than that, except that in the first examples given, the bass looks and sounds somewhat like that at the beginning of Beethoven's Waldstein Sonata for piano. However, Pease gives 25 styles of basses for boogie, and as they progress, while the harmonization remains (tonic, dominant and sub-dominant) the rhythms grow increasingly complex with syncopation, broken octaves, triplets, grace notes and off beat accentuations.

At the end there is a Sharon Pease composition called Flinging A Whing-Ding (quite a humdinger) utilizing much of what Mr. Pease has taught us in the previous portions of the book. He also gives photographic portraits of four eminent colored boogie woogie performers, Meade Lux Lewis, Albert Emmons, Pete Johnson and Mary Lou Williams.

I would like to go into further detail about this epochal publication, but I haven't time—I've got to get to the piano and try Brahms' Paganini Variations with boogie woogie accompaniment.

✦ ✦ ✦

Another publication which helped to enliven a weekend of reading is The Critical Composer (The Musical Writings of Wagner, Schumann, Debussy, Wolf and Others), edited by Irving Kolodin, critic of The Sun (New York).

Kolodin has done a highly useful job in assembling this material, which enables the reader to know (and to compare) what famous composers thought about one another, and about music in general and its performance. Professional critics not otherwise active in music, have authored many books on the art, but all of them fade in importance beside the writings of the great men who also composed, conducted and played. They know their subject from the inside, as practitioners; the critics are solely appraisers, estimators, weighers, tasters, connoisseurs if you like, but in final summation, nothing more than guessers.

Kolodin does not quote casual gossip from letters or conversations, but actual, definitive criticism, as, Gounod's views on Mozart and Palestrina; Berlioz, Wagner, Tchaikovsky, Schumann on Beethoven; Schumann and Liszt on Chopin; Tchaikovsky on his Russian contemporaries; Wolf on Bruckner; Debussy on Wagner; Tchaikovsky on Brahms; Liszt on Schumann and Mendelssohn; etc., etc. (Wolf, Berlioz, Schumann and Debussy wrote professional criticism for newspapers and magazines.) Wagner's and Berlioz' famous essays on conducting form the finale of the book.

Both for musicians and music lovers who are not familiar with all those scattered writings, it should be valuable to have them in a single volume giving such a fascinating peep into the musical workshop and its artists and artisans. (Howell, Soskin & Co., New York.)

✦ ✦ ✦

Aren't the annual threats of symphony orchestras to disband unless they obtain new funds, somewhat akin to the cry of "Wolf, wolf," by the boy in the fable? Not that the needs of most of the symphonic groups do not become acute each spring, but their regular recurrence has lessened the emotional excitement of the public. It has seen the orchestral calls of distress nearly always answered by sympathetic and generous financial contributors. That is as it should be. No community in America that has a symphony orchestra ought to allow it to lapse. Culture is part of our national defense against the attack of undesirable "isms."

✦ ✦ ✦

If you are a professional pianist or amateur lover of the keyboard, you might on various occasions desire to look up information on the early and modern pianos and their predecessors; on the actual making of the instruments (with the names of their parts) and their care and tuning; American and foreign manufacturers; the important sections of the piano repertoire; individual and class teaching; technic, tone, pedalling, interpretation, sight-reading, memorizing; the piano as an ensemble and accompanying factor; two-piano playing and its music; biographical notes of pianists and a list of the phonograph records they have made.

To do all that research it would be necessary to look through a large number of separate, specialized books, and to spend a considerable amount of money if you wished them in your library.

However, along comes practical Albert E. Wier again, and in a single 467-page volume called The Piano (and costing $3.50) assembles everything necessary to know about the instrument. It is truly an amazing compilation, boiled down to essential facts progressively arranged, and written in his usual direct, clear and comprehensive style. His material is brought down to the present hour, omits all criticism and expresses no personal opinions. To say that the book fills a long felt need, is to be trite, but entirely truthful. (Longmans, Green & Co.)

✦ ✦ ✦

Wier is especially original with his list of 116 of the world's piano manufacturers, where I found that two Japanese firms have been operating since 1885 and 1889, respectively in Yokohama and Hammamatsu; that the first modern American maker was John Behrend at Philadelphia in 1775, and the first English, John Broadwood & Son at London in 1723. One hundred years later, Chickering & Sons started at New York, followed by Knabe & Co. in the same city, 1837. Around the middle of the nineteenth century, the industry bloomed and boomed prodigiously in America, with Mason & Hamlin (1854), Steinway (1853), Wurlitzer (1856) and Kimball (1857) as some of the leaders. The most famous of the French firms began earlier, Erard in 1779 and Pleyel in 1807. The great three B's of the Germanics still are Bösendorfer (Vienna, 1828), Blüthner (Leipsic, 1853) and Bechstein (Berlin, 1853), the latter two inaugurated the same year as Steinway.

✦ ✦ ✦

The height of absurdity and inutility: the organ recitals in the mammoth Grand Central Railroad Station in New York, while vast crowds scurry to and from trains, announcers call out the time-table and porters bang about the luggage.

✦ ✦ ✦

With Italy in the war, what kind of opera may be popular next season in democratic countries?

✦ ✦ ✦

Add Wrong Captions Department: The attached is from the Los Angeles News of April 23, 1940. Some persons have long asserted that the ancient routine of piano recitals has grown dull and outmoded, and should be modernized like other stage performances. It is all very well for Josef Hofmann to heed the suggestion, but if he will pardon an old friend for saying so frankly, this picture indicates that his showmanship seems to be going just a bit too far.

Josef Hofmann in recital

A capacity audience is expected to hear Josef Hofmann, one of the foremost masters of the keyboard, in an interesting piano recital at Philharmonic auditorium tonight.

Paragraph snoopers in the daily press recently were amazed to read that because Nino Martini seemed "too rough" in his treatment of Grace Moore in a recent Boheme performance in Atlanta, the prima donna had complained and the young tenor developed "contract trouble" with the Met as a result.

Simon learns the true story from one close to both principals, to wit:

1—Miss Moore's husband visited Nino backstage during the Atlanta performance and commented that the tenor seemed less fervent toward the soprano than previously, and the opera was suffering as a result.

2—Whereupon Nino replied: "Watch me."

3—Thereupon before the opera was over, Rodolfo and Mimi were "very, very."

Simon hates to spoil an apparent good yarn but the truth is better than commentators' pipe dreams.

* * *

Felix Knight, who appears on several radio programs, is thinking of starting a movement for the return of the old type of radio microphones or something similar.

"I've noticed," he says, "that when a singer uses the slim ribbon mike, the eyes tend to focus on the slim object before him, and crossing of the eyes results. It actually is a strain."

Creation of a new race of Ben Turpins among our male songbirds indeed presents something of a problem!

* * *

Innocent victim of a local union squabble, Hertha Glatz proved herself an astute diplomat. When Miss Glatz arrived in Waterloo, Ia., for a concert, she discovered that due to certain union difficulties the auditorium of the school where she was scheduled to appear had been "black-listed." The house was sold out but it was too late to inform the audience, so the charming artist decided to turn impresario on her own.

Chartering buses, she carried the audience to Cedar Falls, some eight miles away, where the concert was given.

"The people took it in fine spirit," Miss Glatz reported, "and although they were given the opportunity of a refund on their tickets, not one asked for this." The concert started only an hour late, and, to quote the artist, "a good time was had by all."

I See That

Earle Spicer, baritone, inaugurated a thirteen-week program under the auspices of the Canadian Broadcasting Corporation on May 25.

* * *

Adela Laue, pianist, and Thelma Jerguson, soprano, recently gave a joint program at the MacDowell Club, New York, sponsored by Tau Alpha chapter of Mu Phi Epsilon.

* * *

Charles Haubiel, American composer and assistant professor in the department of music at New York University, will conduct a course in sixteenth century contrapuntal forms in the graduate division next semester.

* * *

Beveridge Webster, pianist, will teach piano at the New England Conservatory of Music, according to an announcement by Dr. Wallace Goodrich, director.

Felix Robert Mendelssohn, conductor of the string orchestra bearing his name, directed the May 8 concert at Carnegie Chamber Music Hall, New York, the program containing works by Corelli, Tchaikovsky and a Concerto Grosso by Milton Orent, a Juilliard School graduate. Victor E. Manussevitch, violinist, was soloist.

* * *

The Music Education Studios, Misses Gibbes and Hopkins, directors, recently presented the ballet The Firebird at the MacDowell Club, New York.

* * *

Olga Bibor's annual students' recital at Steinway Hall, New York, on May 24 presented fifteen performers in works by twenty-four composers.

* * *

Marguerite Potter conducted the Madrigal Society concert at the Great Northern Hotel, New York, on May 26.

* * *

Ruth Diehl, soprano, artist pupil of Edith Nichols, is giving eighteen concerts in the Middle West this month.

* * *

Lillian Evanti, coloratura soprano, presented a varied list including arias, Spirituals and English songs at Asbury Church, Washington, D. C., on May 27 before leaving for a South American tour.

* * *

Edith Weiss-Mann, harpsichordist, who has been heard over WNYC in a series of recitals, recently gave a program of seldom heard works of Handel. In a forthcoming recital Miss Weiss-Mann will accompany Louise Arnoux in songs by Ravel written for voice and harpsichord.

* * *

Mikhail Sheyne, pianist, was heard on May 20 over WNYC playing the Tchaikovsky Concerto, Macklin Morrow directing.

* * *

William Spada was accompanist for Fadwa Kuban, coloratura soprano, when she appeared at the Heckscher Theatre, New York, on June 2.

* * *

Jean Watson, contralto, whose recent appearances have included the Bethlehem, Penna., Bach Festival and the Mendelssohn Glee Club of New York, will open her fall tour in Regina, Saskatchewan on Sept. 24.

* * *

Mario Berini, American tenor, made his operatic debut in the title role of Faust with the San Carlo Opera on May 17 at the Center Theatre, New York. Mr. Berini appeared with Grace Moore in One Night of Love.

* * *

Mary Alberta Doglio, artist pupil of Pietro Yon, gave a debut recital on May 28 at All Saints Memorial Church, Providence, R. I.

SUMMER CONCERTS AND FESTIVALS IN THE UNITED STATES AND CANADA

June 10-12-14-15—Montreal Festival, Montreal, Can.
June 18—Robin Hood Dell Concerts start, Philadelphia, Penna.
June 20 to Aug. 10—Zoo Opera Season, Cincinnati, O.
June 20—Stadium Concerts open, New York City.
June 27 to August—Ravinia Park (Chicago) Ill., Orchestral Festival.
June 28—Baltimore, Md., Stadium Concerts open.
June 29 to Sept. 2—Lost Colony Festival, Manteo, N. C.
July 9 to August—Hollywood, Calif., Bowl Concerts.
July 17-23—Bach Festival, Carmel, Calif.
July 18-24—Chautauqua, N. Y., Festival.
July 20-24—Salt Lake City, Utah, Festival.
August 1-18—Berkshire Festival, Tanglewood, Mass.
September 1-8—Yaddo Festival, Saratoga Springs, N. Y.
September 30 to October: Worcester, Mass., Festival.
Oct. 11-13: Birmingham, Ala., Chamber Music Festival.
November: International Society for Contemporary Music Festival, New York.

FOREIGN FESTIVALS

June 23-30—International Music Festival, Vienna.
July and August—Wagner Festival, Zoppot.
September—Festival of Contemporary Music, Venice.
Communities unlisted are invited to send dates of their festivals to the Musical Courier for listing.

Florence Foster Jenkins Writes New Song

Besides being the author of lyrics of several songs, Florence Foster Jenkins has recently written Trailing Arbutus, which she will sing at her concerts. On May 5 she sang The Brook at the dinner to Elmo Russ, composer of this and others sung by her. Florence Hamilton, president of the National League of American Pen-women, and Frances Lipp, radio commentator, spoke. Motion pictures from Mme. Jenkins' recitals at the Ritz-Carlton were shown to celebrate Poetry Week, by the National Society of Patriotic Women, of which she is the president. Musical features were presented by Nathan Price and Olga Bibor.

Carroll Glenn in Recitals

Carroll Glenn, violinist, will give a recital at Winthrop College, Rock Hill, S. C., on July 22. She will be heard at the MacMillan Theatre on Aug. 8 in the Columbia University summer session.

Morini Sees Boom In South America

N. Y. Concert Manager Finds Colleges Deferring Plans

Due to the war abroad and its possible effect on conditions in this country, many colleges and universities are deferring their plans for annual concert courses until the fall, according to Albert Morini, manager of artists.

Mr. Morini, who has just returned from a booking tour throughout the Midwest, Southwest and Pacific Coast lasting for three months, said that he has found conditions the same wherever he has gone. He leaves shortly for another six-week booking tour.

"People want good music and expect to have their regular seasons," he said, "but the colleges are not making any bookings until later, and in many instances will not make definite plans until September. I have found conditions the same even in the East and South; all are watching and waiting until they find out what effect the war will have on conditions here."

Mr. Morini said that there is "practically no foreign market" for artists, but South America "is having a full season, which opened on June 1."

"There is a fertile field," he said. "It is a young country, musically speaking, and awaiting development. Conditions are booming and we can expect a more active season than even now."

EDWARD DUDLEY and JANET BELLINGER at luncheon, discussing Mr. Dudley's summer concert plans. Miss Bellinger is a student of voice in New York. The tenor recently concluded an active spring season.

Photo © by Leon Elzin

ALBERT MORINI

New Orleans Plans To Augment Season

Orchestra under New Leader—Visiting Groups Applauded

NEW ORLEANS, LA.—A gay symphonic swirl brought to a close the active local season, which this year placed its accent on symphonies. The Municipal Auditorium was packed for the four weekend concerts staged here by Eugene Ormandy conducting the Philadelphia Symphony Orchestra. The feature of the concluding program was the MacDowell Concerto in D minor, in which the solo was played by a young pianist, Jacques Abram, whose interpretative skill made a profound impression.

Philharmonic Completes Drive

The Philharmonic Society has completed its drive for new members next year and has found it necessary to comply with the popular request to move into the larger hall of the Municipal Auditorium. The Dixon Hall Series, also supplementary to the Philharmonic Society recently announced its 1940-1941, season to comprise the Budapest Quartet, the Roth Quartet, the Barrere Little Symphony, and the Westminster Choir.

The seventy local musicians who form the New Orleans Symphony Orchestra concluded their season with an announcement that next year the series will be augmented to present ten subscription concerts under the direction of a new conductor, Ole Windingstad, who was appointed to his position in the early spring. The series will be offered in two groups of five concerts each, in the fall and spring, in addition to which, the orchestra will perform six afternoon youth concerts.

Events of importance during the closing season were a concert by the St. Louis Symphony Orchestra, under Vladimir Golschmann, who always receives a hearty welcome, and a joint recital by Albert Spalding and Harold Bauer, whose blended artistry was heard here for the first time.

Marian Anderson sang to a packed auditorium. The program was divided into operatic arias and lyrics and Negro Spirituals, and her interpretation of the musical expression of both races drew enthusiastic praise.

The Tulane-Newcomb Choral Groups, under the direction of Maynard Klein, with Alfred Kaeppel accompanying on the organ, played a prominent role in the dedicatory exercises of McAlister Auditorium on the campus. Particularly noteworthy on their program was Randall Thompson's The Peaceable Kingdom.

O. M. L.

Tetrazzini Memory Honored at Verna-Henry Program

An evening of music in memory of Luisa Tetrazzini was given recently by Mr. and Mrs. Verna and Harold Henry. Artist-pupils of Mr. Verna and Mr. Henry providing the program were Eugene Conley, tenor, Margherita Silvestri, contralto, and Marie Borroff, pianist. Hans Hatschek was at the piano for Miss Silvestri and Mr. Conley while Mrs. Ramon Borroff provided the orchestral accompaniment for the first movement of the Chopin Concerto Op. II played by Miss Borroff. Mr. Verna, whose work recently in Italy was sponsored by Mme. Tetrazzini, presented Miss Silvestri and Mr. Conley in favorite songs of the lamented diva, which included O Del Mio Dolce Ardor, Gluck, Tre giorni, Pergolesi, Ave Maria, Bach-Gounod, and Una Furtiva Lagrima, Donizetti, sung by Mr. Conley; Miss Silvestri offered Stride la vampa, Verdi, Una voce poco fa, Rossini; and joined Mr. Conley in Ai Nostro Monti from Il Trovatore. Miss Borroff also played the Appassionata Sonata by Beethoven. Among those present were Mrs. Paul Cravath, Mme. Queena Mario, Giovanni Martinelli, Alfred Human, Dr. John Warren Erb, Mr. and Mrs. Lionello Perera, Mrs. Ethelbert Nevin, Mrs. Leonard Hill.

M. M.

Ralph Wolfe Conservatory to Conduct Summer Session

The Ralph Wolfe Conservatory of Music, New Rochelle, N. Y., presented its last faculty concert of the season on May 26. Ralph Wolfe, pianist, was soloist, assisted by members of the faculty. Mr. Wolfe played the A major concerto of Mozart and the F minor sonata by Brahms.

The school closed its winter season with a series of seven student recitals. A six-week summer session will be held.

N. Stuart Smith Gives Recital at Virgil School

A program of exclusively modern works for piano at the Virgil School of Music, New York, was performed by N. Stuart Smith on May 19, a large and interested audience attending. Refined tone and serious style characterize his pianism, with delicate shading and artistic pedaling. Scriabine, Debussy, Ravel and Satie works were on his list. Two encores included the first prelude from the Well Tempered Clavichord and a Sarabande by Dom Letustu, organist of the monastery of Solesmes, dedicated to Mr. Smith. A reception followed.

Mrs. Virgil plans to spend the summer in California, continuing her teaching in New York until July 3.

F. W. R.

Jetson-Ryder in Organ Recital

Christ Episcopal Church, New York, on May 8 held many listeners for an organ recital by F. Jetson-Ryder, who achieved special effect in Sibelius' Finlandia, with well-built climaxes. Vierne's First Symphony brought contrast of registration, and Guilmant's Lamentation had flute and vox humana in striking sound-effects. The finale, with conspicuous pedal-melody, was well played. Fannie L. Todd, soprano, sang Mozart's Alleluia with clear, ringing voice, and united with Robert Derringer, tenor, in Mrs. H. H. A. Beach's duet, Spirit Divine. He also sang Comfort Ye, and Every Valley from Messiah, displaying a fine voice, fluent passage-singing and clear enunciation with correct oratorio style.

F. W. R.

CHARLOTTE SYMONS,

soprano, has had an active season recently, having appeared on the Edison Hour over WJZ, with the Radio City Music Hall production of Pagliacci over this station; in Faust there; in Pagliacci in Hartford, Conn., and in concert at Wanamaker Auditorium, Philadelphia. With the San Carlo Opera in New York she appeared in Boheme, Pagliacci and Faust and on May 26 gave a song list with the Radio City Music Hall radio hour. On June 3 she sang in Evanston, Ill.

ANTIDOTE FOR HEAT WAVES.

Mildred Dilling, harpist (center) proves herself an accomplished skier during her recent visit to Victoriaville, Que., while touring Canada. To her right is Philo Poitras, secretary of the Community Concert Association of that city.

Institute of Musical Art Has 88 Graduates

Awards Given to 5 Pupils At Commencement Exercises

At the annual commencement exercises of the Institute of Musical Art of the Juilliard School of Music, held in the concert hall of the school on May 29, eighty-eight young musicians were graduated.

Awards were presented by Ernest Hutcheson, president of the Juilliard School, and George A. Wedge, dean of the Institute presided. The Morris Loeb Memorial Fund prize of $500, went to Barbara Holmquest, piano department student who received the post-graduate diploma and was "most excellent in talent and achievement." The biennial Elizabeth Sprague Coolidge Chamber Music Prize of $100 was won by Richard Anastasio, the student in post-graduate theory who presented the best chamber music work.

The Alice Breen Memorial Prize of $50 was awarded to Nancy Pell, graduate of the voice department with highest grade; and the Harry Rosenberg Memorial Prize of $50 to Robert Ruda for the highest grade in the piano department.

The Frank Damrosch Memorial Scholarship went to Bennett Rich, the graduate of the regular courses who received the highest average during the year.

Robert Bostwick in Recital

In Carnegie Chamber Hall on May 22 a varied and ambitious list was presented for a cordial audience by Robert Bostwick, baritone. Handel was represented by two airs, from Scipio and Semele, Massenet by an aria from Herodiade while Lieder of Schubert, Schumann, Brahms and Strauss prefaced several familiar baritone items of La Forge, Mana Zucca, Speaks, Huhn and others. Mr. Bostwick sang with intelligence and keen understanding of his selections. Frank Chatterton was the accompanist.

M. M.

Adele Marcus and Fritz Kitzinger Wed

Adele Marcus, daughter of the late Mr. and Mrs. J. B. Marcus of Los Angeles, and Fritz Kitzinger were married in New York City on May 9 and will make their residence in this city. Miss Marcus, a pianist, is a graduate of the Juilliard School of Music and studied with Josef Lhevinne and Rubin Goldmark, and later with Artur Schnabel in Europe. She won the Naumburg prize in 1929, has given recitals and this year was soloist with the Detroit and Toronto Symphony orchestras, and played six concerts with Igor Stravinsky and members of the Boston Symphony Orchestra.

Mr. Kitzinger, formerly conductor of opera in Chemnitz, Germany, and at the Staatsoper in Berlin, has led orchestras in Seattle and Vancouver and the American Lyric Theatre in New York, and will conduct during June in Montreal and other cities. He has been accompanist and coach to many musicians.

Ridgefield Festival Schedules Eighteenth Century Music

A festival of Court Music of the Eighteenth Century will be given on three successive Sundays, opening June 16, at the Dunrovin estate of William Matheus Sullivan at Ridgefield, Conn. Soloists will include Elisabeth Schumann, soprano; Yella Pessl, harpsichordist; Gloria Perkins, violinist, and Janos Scholz, viola da gamba, with an orchestra conducted by Robert Hufstader.

Hans Muenzer Plays in Lincoln

When Hans Muenzer, Chicago violinist, appeared as guest concertmaster and soloist with the Lincoln String Orchestra at Lincoln, Neb., on May 27, he had to play two encores (unaccompanied), the E major Gavotte and Rondo by Bach and Sibelius' Rustic Dance. At the concert, which was conducted by Dorothy Holcomb, Mr. Muenzer performed the Vivaldi D minor Concerto.

Eva Bandrowska Turska in Russia

Eva Bandrowska Turska, soprano, erroneously reported in newspaper dispatches as killed in the bombardment of Warsaw, is living in Russia according to word just received by the Musical Courier. She was seriously injured in the shelling.

Naples Applauds Francescatti

NAPLES.—Zino Francescatti gave a violin recital in the hall of the R. Conservatorio di Musica. Accompanied in splendid style by Arnaldo Graziosi, he presented an exacting program. In response to demand he played a number of extras.

I. S.

Chicago Opera Plans Season

(Continued from page 3)

The management announces the addition of Paul Breisach to the conducting staff. Others in this department will be Roberto Moranzoni, Carl Alwin, Leo Kopp and Kurt Adler. The sopranos already engaged are Dusolina Giannini, Rose Bampton, Marjorie Lawrence, Grace Moore and Virginia Haskins. Karen Branzell and Risë Stevens are the only mezzo-sopranos so far listed. Besides Martinelli, the tenors secured are Tito Schipa and Charles Kullman. Among the baritones John Charles Thomas and Lawrence Tibbett head the list. The services of other artists and eminent conductors are currently being negotiated for by Mr. Weber. There will be a series of six performances on Friday evenings devoted to the Board of Education. One or more novelties and several additional revivals are promised. The ranks of young singers will be augmented by the two winners of the public auditions, which started on June 11.

The opera company began on June 9 a series of fourteen weekly broadcasts of complete recorded operas, constituting a preview of the 1940 season. Giovanni Cardelli is the commentator for these broadcasts over station WAAF on Sunday evenings from 6:30 to 8:30 p.m. The final program, when selections from the previous broadcasts will be given, will be in the form of a quizz contest; the first four winners are to receive tickets to Chicago Opera performances.

Ravinia Music in Cycles

Brahms, Tchaikovsky, Beethoven and Schubert cycles are included in the plans for the Ravinia Festival, opening June 25 with Eugene Ormandy conducting the first week. On June 29 Vladimir Horowitz will be soloist. Artur Rodzinski appears in the second and third weeks. His first Sunday program is a Young People's concert with Paul Leyssac as commentator and narrator in Prokofieff's Peter and the Wolf. Albert Spalding appears on July 13, and again on July 16, the latter concert during the fourth week when Nicolai Malko will conduct. John Barbirolli leads during the fifth and sixth weeks. Kirsten Flagstad will be soloist at the last two concerts, Aug. 3 and 4, with Edwin McArthur conducting the latter event. Concerts take place Tuesday, Thursday and Saturday evenings and Sunday afternoons.

Grant Park Series Opens Early

The series of free open-air concerts at Grant Park has been advanced one month this year in order to give opportunity to high school orchestras and bands to appear. There will be 101 concerts, for which several noted soloists have been secured. The first concert, June 1, brought the Chicago Symphony Orchestra, under David Van Vactor, and the Marshall High School Orchestra to the bandshell. During the first week concerts were given by the Chicago Woman's Concert, Glenn Bainum, A. F. Thaviu, Oscar W. Anderson and Armin Hand Bands besides the CBS Symphony, Ennio Bolognini, Daniel Saidenberg and Walter H. Steindel orchestras and the Marshall, Schurz, Senn, Calumet, Roosevelt, Harper and Hirsch high school orchestras and bands divided the favor of audiences that will increase in number as the weather gets warmer.

Concerts Galore Mark Spring Weeks

Concerts and recitals galore by debutantes and seasoned artists marked the closing weeks of what is called the regular season. The Illinois Symphony Orchestra was led in turn by Albert Goldberg and Rudolph Ganz in its regular Monday evening concerts. The former had David Moll, violinist, for soloist, who performed brilliantly the Karlowicz A major concerto, and Dr. Ganz chose Janet Fairbank, soprano, for the first Chicago performance of Two Psalms for soprano and orchestra by Bloch. Ganz' program also presented for the first time here the Prelude, Arioso and Fughette on B-A-C-H by Honegger; Benet's Swiss Airs and Dances, and Innominata by Beck, besides featuring the Randall Thompson Symphony No. 2. His mastery with the baton was never better demonstrated, for he made the orchestra sound like an extremely fine instrument, playing with an *élan* that aroused unbounded enthusiasm.

The Freiheit Gesang Farein sang an interesting program under the direction of Eugene Malek, featuring a novelty, Max Helfman's Benyomin the Third, a choral ballad of no great merit save for its legendary import.

The Chicago Chorus, led by Lucy Atkinson, was heard to good advantage in a concert at Kimball Hall.

Outstanding proved the performance in Goodman Theatre of the B'nai B'rith Youth Organization a cappella Choir directed by Ruth Morris.

The Workmen's Circle offered a good program in celebration of its 40th anniversary at the Civic Opera House with Jan Peerce, tenor, as soloist. The popular tenor sang the aria O Rachel from Halevy's La Juive with tonal splendor. He added many extras to the printed list.

The University of Notre Dame Alumni Glee Club sang with refinement and lovely tone in secular, popular and religious songs under Conductor Robert S. Childe. George W. Menard made a hit in Sanford's Father O'Flynn and Lang's Irish Love Song.

Jose Alvarez and Mira Soriano in their seance of Spanish dances at Goodman Theatre deepened the impression produced at their debut a few years ago. Raymond Ericson was an outstanding pianist-accompanist.

The Young American Artists Series, reinaugurated this year under the management of Charlene Marmein, came to a happy close with the joint recital of Jeanette Risler, pianist, and Charles Fischman, flutist. Both manifested gifts far above the ordinary.

Sidor Belarsky Offers All-Tchaikovsky List

The Russian basso, Sidor Belarsky, reintroduced himself here in an all-Tchaikovsky program which he sang remarkably well in his native tongue. Though classified as a basso, he encompassed the baritone altitudes with ease, using now and then mezza-voce and head tones to color the songs. With Serge Tarnowsky supplying superb accompaniments the recitalist won the acclamation of a large audience in Kimball Hall.

VIVIAN DELLA CHIESA,

soprano, featured in the Mozart Cycle with Alfred Wallenstein's Orchestra over WOR, sings this summer with the Cincinnati Zoo Opera, appearing on July 28 and Aug. 1, as Marguerite in Faust and on July 14 and 18 as Micaela in Carmen.

Bertha Ott Presents Young Talent

The Cole sisters, Joy, soprano, and Jane, pianist; Friedel Schlippert, soprano; Virginia Wilson, mezzo-soprano, and Marguerite Porto, soprano, were among the many recitalists presented by Bertha Ott during the past fortnight. Joy Cole, an artist student of Hanna Butler, though blind sees the contents of text and music with clear intelligence and uncanny musicianship. The voice is limpid, well placed, and used with artistry. Jane Cole has also been well trained, for her technic is good, but the interpretative side is not yet sufficiently developed. With further application she should materially improve her playing.

Freidel Schlippert has splendid vocal resources, but should give more attention to the subject matter, to breath control and to the niceties that make a vocalist a real singer. Virginia Wilson must be credited with good looks, fine stage presence and a pleasant voice when used discreetly. Sometimes, due to poor breath control and a tendency to force, the tone became uneven and off pitch. Marguerite Porto made a good impression in her coming out recital by the manner in which she projects her voice and her ability to make each song tell a story.

Donna Parker Introduces Young Soprano

There are in our city quite a few exceptional vocalists who want to try their wings before they have reached maturity. One of these is Dorothy Edidin, a dramatic soprano of meritorious qualities but, as yet, insufficient schooling.

Louise St. John Westervelt Directs Spring Festival Music

That program building and training women's choruses are specialties in which Louise St. John Westervelt excels was once more demonstrated at the spring festival of National College of Education. Head of the music department, Miss Westervelt annually arranges a novel musical program and this year's "Nocturne of song and light" again illustrated her taste and perspicacity. Singing Sinding's Light, the Swedish folk song When We Were Seventeen, Grieg-Taylor's A Dream, Borodine's Chorus of Polovetzian Maidens and Holst's Hymn to Agni, the young women's chorus displayed tonal beauty, precision, clean-cut enunciation and fine balance under Miss Westervelt's direction.

Conference of Club Presidents' Breakfast

A feature of the annual breakfast of the Conference of Club Presidents and program chairmen always is the fine musical program. Marie Therese Gallagher, 14-year-old soprano; Ish-Ti-Opi, Indian baritone, and Philip Manuel and Gavin Williamson, harpsichordists, were heard. Young Miss Gallagher surprised the discriminating listeners by the maturity of her art and her aplomb. Enthusiastic applause brought an encore. She was admirably supported by her teacher, Mme. Herman Devries, at the piano.

In gorgeous Indian costumes, singing and dancing magnificently, Ish-Ti-Opi swept all before him and was compelled to return again and again. The harpsichordists lent an ancient air with their fine performances.

Woman's Symphony Orchestra's 1940-41 Plans

Mrs. James G. Shakman, president of the Woman's Symphony Orchestral Association. has announced as soloists next season Mischa Mischakoff, violinist, Oct. 15; Robert Topping, tenor, Nov. 19; Chicago Symphonic Choir, Dec. 11 and Josef and Rosa Lhevinne, duo-pianists, Jan. 8. The four concerts will be led by the regular conductor, Izler Solomon. Besides closing its 1939-40 season without a deficit, the orchestra has paid back indebtedness for its two previous seasons.

Else Harthan Arendt Studio Notes

Soloists in a performance of Messiah by the choir of Bethany Biblical Seminary came from Else Harthan Arendt's studio: Marie Saviniemi, soprano; Maxine Lagerstrom, contralto; Elias Brightbill and Galen Stinebaugh, tenors, and Marlin Brightbill, bass. Pupils of Mme. Arendt featured in the recent Sherwood Opera Class concert were: Frieda Gross, contralto, who sang Lola in a scene from Cavalleria Rusticana; Margaret Jirasek, in scenes from Tosca and Madam Butterfly; Helene Maxouris, soprano in Le Nozze di Figaro, Rigoletto and Carmen. The Sherwood Chorus, under Mme. Arendt's direction, sang in Cavalleria Rusticana and Traviata. Margaret Jirasek, soprano, and Robert Morton, bass-baritone, gave a recital in Elmhurst, Ill. The Sagrola Trio — Marie Saviniemi, Frieda Gross and Maxine Lagerstrom — gave a successful program for the North End Austin Women's Club. Leona Glovatsky Jannenga, soprano, sang for the Garden Club. The Sagrola Trio, Robert Morton, Marlin Brightbill, Erle Moore and the Chicago Bach Singers reflected credit on their able teacher in recital at Sherwood Music School.

Delta Omicron Activities

Chicago alumnae of Delta Omicron Music Sorority have been giving a series of teas for the benefit of national philanthropies and scholarship fund. The southside group entertained at the home of Dr. Ernest Toy, where the program was given by Dr. Toy, violinist; Eva Toy and Evelyn Getz, duo-pianists; Helen Pech, and Gladys Reid, sopranos; and Louis Rousseau, tenor. The north side group entertained at the home of Mrs. W. L. Waner. Helen Guest, pianist and Jay Murio, soprano, were heard. Mrs. J. W. Ward heads the alumnae.

Chicago Artists Association's List

The program for the final meeting of the Chicago Artists Association at Curtiss Hall was given by the Pro Musica Ensemble; Marguerite Ullman, pianist; Mary Lutz, soprano, and a quartet. A

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feature was the presentation of the scholarship award to Lillian Lindskog, contralto, student of Esther Goodwin.

Junior Symphony of Oak Park Features Devries' Fantasia

The Toy Theatre Group gave two programs of song, dance and drama at the Childrens' Theatre in Oak Park with the Junior Symphony Orchestra under the leadership of Harry John Brown, a high school sophomore, who programmed among other things Herman Devries' Souvenir d'Orient, a number popular with orchestras and bands.

Lakeview Musical Society Presents Winning Compositions

Compositions which won first place in the Lakeview Musical Society's recent contest—Radie Britain's String Quartet and choral, Noontide, and Theodora Troendle's The City, for piano, were featured on its annual spring luncheon program. Miss Britain writes deftly, harmoniously and melodiously. Her music is skilfully constructed and originally developed. Margaret Conrad, Helen Krumm, Lucile Johnson and Goldie Gross, with the composer at the piano gave a finely balanced performance of the quartet. The choral was admirably sung by Catherine Baker, Lilyan Sacks, May Barron and Bertie Long. Miss Troendle played her own imaginative and interesting composition artistically.

THE PRIMROSE QUARTET at the home of Jay C. Rosenfeld, musical editor of the Berkshire Eagle, Pittsfield, Mass., where the quartet gave a concert at the Berkshire Atheneum. Left to right, Oscar Shumsky, Josef Gingold, Harvey Shapiro and William Primrose.

Hans Muenzer's Son and Pupil Wins Honors

Albert Muenzer, 16-year-old high school sophomore, would seem to be following in the footsteps of his illustrious father, Hans Muenzer, with whom he has received practically all his musical training. The young violinist won the high school contest in Iowa City. At another festival concert he played Brahms' G major Sonata with his mother, well-known pianist, Esther Payne Muenzer. At the final concert he was concertmaster of the all-state orchestra under Dr. Howard Hanson.

Louise St. John Westervelt Busy

Louise St. John Westervelt with her vocal class is rehearsing also the Westervelt Vocal Ensemble and teaching at and preparing program for the annual festival of the National College of Education.

Mae Doelling Schmidt Plays in Evanston

Mae Doelling Schmidt for the University Guild of Evanston at the Orrington Hotel played Gardner Read's newly published Impromptu, compositions by Bach, Chopin, MacDowell, Smetana and Godard and her own popular Romance, Etude and Swiss Music Box.

Mu Phi Epsilon Luncheon and Musicale

At its annual luncheon at the Edgewater Beach Hotel, Iota Alpha chapter of Mu Phi Epsilon entertained with a program given by Janis Porter, soprano; Ruth Slater, contralto; Marion Jaffray, pianist; Edith Anthony, flutist, and Elizabeth Anthony, harpist. Mrs. Royden J. Keith, president of the Illinois Federation of Music Clubs and honorary member of the Organized Women Musicians, and Phil Maxwell, director of the Chicagoland Music Festival, were guests.

MARGARET DAUM

Musical Guild Presents Contest Winners

Adele Modjeska, violinist, and John Toskey, pianist, winner of a public recital awarded by the Musical Guild, gave reason to applaud the verdict of the judges. In the Vieuxtemps D minor concerto Miss Modjeska disclosed an ingratiating tone, good phrasing, fine bowing and a touch of sentiment. Mr. Toskey seemed more at home in the Bach-Siloti organ prelude and the Bach Chromatic Fantasy and Fugue than in his Chopin and Brahms group. He has a commanding technic, strong and fleet fingers.

Michael Signorelli Gives Recital

Michael Signorelli, tenor of the Chicago Opera, in a varied program at the Woman's Club Theatre, showed musical intelligence and a voice so flexible as to enable him to sing with telling effect the Cavatina and Cabaletta from Rossini's L'Italiana in Algeri, stunt pieces even for a coloratura. Possessing a voice of unusual clarity, he reached heights with ease and disclosed a mezza-voce and head tones quite out of the ordinary. In his first group we liked him best in Respighi's Invito alla Danza; in his French group Bernard's Ca fait peur aux oiseaux was outstanding.

Mrs. Herman Devries' Students Heard

Many students from Mrs. Herman Devries' large class were active. Lorraine Lucas, soprano, who has appeared with the Armco Radio Band and the Cleveland Orchestra on radio programs was featured artist at the Cabana of Hotel Phillips, Kansas City, Mo. Dessault Kirk, baritone, was special soloist on a recent broadcast of the Novena of Our Sorrowful Mother. Dorothy F. Grahn sang at St. Paul's Lutheran Church and at Calvary Church.

Margaret Daum Returns to Sing at Ithaca College

ITHACA, N. Y.—Answering the call of her Alma Mater, Margaret Daum, soprano, returned to the Ithaca College of Music on June 1 as soloist at the orchestral concert directed by Pierre Henrotte for the alumni reunion. Miss Daum, since her graduation, went from the chorus at Radio City Music Hall to the Metropolitan Opera where in 1937 she made her debut as Musetta in La Boheme. Heard every Friday night over WEAF, Miss Daum commutes to Detroit to appear there on Thursday evenings over WXYZ and has travelled more than 30,000 miles by plane in the past six months.

Miss Daum was featured in the first televised light opera presented in this country and also appeared in the first opera written exclusively for radio, Gian-Carlo Menotti's Old Maid and the Thief. She sang the title role in the world premiere of this composer's Amelia Goes to the Ball, conducted by Fritz Reiner. Miss Daum for two years sang leading roles with the St. Louis Opera Company and also appeared in al fresco operetta in Cleveland.

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Hollywood Hears Variety of Music

(*Continued from page 4*)

The fifth annual Music Festival in Pasadena extended from May 19 to 29, with two professional events and numerous amateur activities. Elisabeth Rethberg, Charles Kullman and Douglas Beattie were heard in an operatic concert on May 21 in Wagner, Weber, Bizet, Verdi and Moussorgsky solos and duets, and were joined by Ruth Terry Koechig for the garden scene from Faust. The semi-professional Pasadena Civic Orchestra gave a splendid account of itself under Richard Lert. Lert's exceptional ability both as an oratorio and a Handelian expert resulted in a stunning performance of Belshazzar on May 23, with fine work from the 200-voice Festival Chorus.

Recitalists Appear

Brothers Richard and Reid Nibley were heard in a joint recital at the North Normandy Auditorium, the latter showing pianistic promise in a Chopin group and the Rachmaninoff second concerto, with Liborius Hauptmann at a second piano. The former introduced a conservative yet interesting Suite in Olden Style by Joseph Achron.

A concert of compositions by Charles Bowen in the Wilshire-Ebell Theatre showed the composer possessed of melodic fluency in traditional form. Participants were Richard Tetley-Kardos, pianist; Thora Matthiason, lyric soprano; Arnold Tolley, baritone; and Gerald Fasoli, tenor.

Rosemary Lick presented a recital of Spanish dances in the Hollywood Woman's Club, enhanced by lovely costumes. Assisting artist was Robert Flack, pianist, and accompanist was Manuela Firanzi.

Virginia Johnson and her group of modern dancers offered an enjoyable evening in the Wilshire-Ebell Theatre with the admirable assistance of Roger Adams as pianist, presenting To the World's Children (Ravel-Buchanan), and a five-part work, Phantasmagoria, with Nathan Kirkpatrick as Man and Miss Johnson as Woman.

Curci Workshop in Opera Scenes

Opera excerpts were given by the Gennaro M. Curci workshop group in the same theater. Katherine Skidmore made an attractive and vocally opulent Thais, with Edwin Dunning singing a resonant Athanael in two scenes from Massenet's opera. In the garden scene from Faust, Marcia Noleen sang a lovely Marguerite threatened impressively by Jerry Heinz's powerful Mephistopheles, with Gene Conterno a lyric Faust, Eileen O'Hearn a pleasing Siebel, and Pauline Carlisle an amusing Martha. The third act of La Boheme was pleasingly sung by Jay Sunseri (Mimi), Jane McCoy (Musetta), Antonio Mendez (Rodolfo) and Arthur MacCulloch (Marcello).

Theodore Hines in Recital

PORT CHESTER, N. Y.—Theodore Hines, Negro baritone, is being watched with considerable interest by music patrons and critics in this section, in the belief that here is another coming outstanding artist of his race. In a recital given in White Plains recently, Mr. Hines revealed a voice of unusual quality. E. H.

LOTTE LEHMANN,

Metropolitan Opera soprano en route through the desert by motor to her country place at Santa Barbara, California.

Use of Color in Tone Discussed by Musician

Dr. Ruby Davy Gives First N. Y. Lecture-Recital

Dr. Ruby Davy, distinguished Australian musician and lecturer and first and only doctor of music on that continent, gave her first New York lecture-recital in Carnegie Chamber Hall on June 10 before an attentive audience. Dr. Davy, by means of slides and the piano, discussed Color in Music, after she had expressed appreciation of the reception accorded her on this, her first visit to the United States, and declared that she found a "marvelous spontaneity" on the part of people in this country.

Dr. Davy asserted that audiences "see" a composition in color as well as actually hearing it. All music, she declared, has an effect on both oral and optic nerves.

"Use of a large number of colors by a composer often results in complete darkness," Dr. Davy said. She discussed the attempts of Laszlo to weld color and music into a new art and his invention of the color piano. Both Wagner and Liszt, she said, were sensitive to the use of color in music.

Discussing the coloristic effects of the various instruments, Dr. Davy said that to her, the flute always seems to be indicative of the "azure blue of heaven" while the oboe's color was green. The "melancholic *cor anglais*" was reflected in purple, while the bassoon was reddish brown and the horn a "brilliant yellow." Trumpets and trombones were identified with crimson. Styling the viola the "Cinderella of the orchestra," Dr. Davy said this seemed of variegated color, while the "poetic cello" was capable of more than one color, as were the violins. The harp, she said, reflected "the image of Venetian glass with its liquid tones."

Dr. Davy said the piano was capable of a variety of colors as indicated by the Hammerklavier sonata of Beethoven. She mentioned the percussion choir and discussed the color of tonalities, instancing the Moonlight sonata of Beethoven and other works as illustrative of the coloristic effects of various keys.

Vocal color, she said was twofold, atmospheric when it paints the mood and also dramatic. Dr. Davy then discussed the spoken word from the standpoint of color, mentioning specifically the resonance of the voice and its use in reading poetry. She gave several recitations as illustrations.

After a brief intermission, Dr. Davy concluded her program with a discussion of harmonic and national color.

H. A. S.

Hollywood Jottings

Charles Wakefield Cadman was guest of honor at the Lions Club luncheon on May 22. His latest song, It Is Morning Again, with charming, soaring music to a poem by Elsie Long, was introduced by Margaret Messer Morris.

* * *

Winners of the Hans Clemens awards were Stanley Mitchell and William Schwalbe, tenors, and Thora Matthiason, soprano. Judges of the 13 finalists were Mrs. Leiland Atherton Irish, Richard Bonelli and Richard Drake Saunders.

* * *

Musical director Victor Young is a former concert violinist and probably responsible for good taste and sincerity of the music in Paramount's The Way of All Flesh, previewed May 23. Whoever really played the violin solos deserves program credit.

* * *

A new symphonic ensemble, the California Symphony Orchestra, made its debut June 3, playing Dvorak, Handel, Smetana, Bizet, Rossini-Respighi, Strauss and Massenet works under the direction of Leonard Walker.

* * *

Mary Ruth, the tot whose playing of a Chopin waltz scored a hit in the Heifetz picture, They Shall Have Music, gave her local debut recital at the Ambassador Hotel Theatre June 15. She has played recitals elsewhere and has two full programs ready.

* * *

The Romance of Trees and The Poetry of Bells are the titles of two new lecture-recitals by Grace Bush, appearing with Margaret Phelan, soprano, as her vocal interpreter.

* * *

Three Samoiloff artists, Laura Saunders, dramatic soprano, Jules Bledsoe, baritone, and Olga Dane, contralto, gave a studio recital May 31. Laura Saunders will sing Micaela in the Hollywood Bowl Carmen on Aug. 20, and Santuzza in Cavalleria Rusticana by the Southern California Opera Association in July. On June 9 she was featured artist on Hungarian Day at the San Francisco Fair, and on June 28 appears in the Redland Bowl in joint recital with Maurice Zam, pianist.

Blanche Phillips, contralto, and Gladys Yambert, mezzo-soprano, are singing important roles in the Southern California Opera Association production of Faust and Gainsborough's Duchess, the latter by Albert Coates to have its world premiere in the fall. Ruth Mathews and Margaret Phelan, sopranos, were soloists with the first series of Los Angeles Pops Symphony Orchestra programs.

* * *

Sam J. Mustol, director of instrumental music at San Rafael Military Academy, won second place in the contest sponsored by the American Federation for the Advancement of Music for his symphonic overture, In the Land of the Setting Sun.

* * *

Mary Rucker Brooke, composer, has returned from New York where she made arrangements for publication of her latest songs: Morning Comes at Last, Up the Road, and a Spiritual, The Great Amen. R. D. S.

Tchaikovsky Memorial Held at Columbia University

Commemoration of the centennial of Tchaikovsky's birth at Columbia University took the form of a program of his music sung at St. Paul's Chapel by the choir of the Russian Cathedral, New York, Simeon Andreyeff conducting. Professor Daniel Gregory Mason, Walter Damrosch and Countess Tolstoy spoke.

Hear Harriet Ware Works

The Branscombe Choral presented Harriet Ware's The Artisan at its Town Hall, New York, concert, Glenn Darwin singing the solo. It was featured by the choral at the opening of the New York World's Fair, and repeated there on May 22. On May 5 her song, The Cross, was sung by Rhea Zimmerman at Ruth St. Denis' Pageant at Calvary P. E. Church, New York. The recent Congress of American Pen-Women in Washington, D. C., heard her Sunlight Waltz, Iris and Joy of the Morning, sung by Berenice Allairé, with the composer at the piano.

Storm Bull in Green Bay

Storm Bull, prominent young Chicago pianist, was the guest artist at the spring concert of the Green Bay, Wis., YMCA Glee Club recently. Bull's program comprised Valse Oubliee and Valley of Obermann from First Year of Pilgrimage—Switzerland by Liszt; Sheep and Goat Go Walkin' to the Pasture by David W. Guion, Cradle Song by Brahms (Percy Grainger arrangement) and Grainger's Paraphrase on Tchaikovsky's Flower Waltz.

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Mola, Corradina
Muller, Edmund
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Ostberg, C. G.
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Margit Bokor to Make Debut With 3 Opera Companies

Margit Bokor, Hungarian operatic soprano, who has arrived in this country from South America for the first time, has been engaged by the San Francisco, Chicago and St. Louis opera companies for next season. On the Coast she will be heard in Rosenkavalier, Don Giovanni and The Masked Ball.

Mme. Bokor has appeared at the Paris Grand Opera, Covent Garden, Dresden Royal Opera, Vienna State Opera, the Salzburg festivals and has sung under the direction of Fritz Busch, Bruno Walter, Clemens Krauss, Felix Weingartner and Richard Strauss who selected her to create the principal soprano role in the world premiere of his Arabella.

Nichols Talks on Voice System Chart

John W. Nichols, originator of a Voice System Chart, gave an illustrated talk on it for the N. Y. Singing Teachers' Association, Hotel des Artistes, on May 21. He explained that by means of it, it is possible to correlate physics, psychology and physiology with vocal acoustics. The fundamentals of voice are in this system integrated into a unified system with logical sequence, he said. Several New York teachers, scientists and physicians are collaborating with Mr. Nichols in the endeavor to create a standard vocal terminology. His talk was received with general approval by the large gathering, and he was elected Registrar for the ensuing years.

Mr. Nichols conducted Trial by Jury recently at Trinity Church, Newburgh, N. Y., Beatrice Nichols singing Angelina. There was a chorus of forty with Helen Crookston as accompanist.

CHARLOTTE BOERNER

sings the role of Micaela in the two performances of Carmen to be given at the Lewisohn Stadium in New York on July 29 and 30. The orchestra will be the New York Philharmonic under Alexander Smallens.

Randeggers at League of Pen-Women

Dr. G. Aldo Randegger, pianist and composer, performed excerpts from his opera, The Promise of Medea, with libretto by Henriette Randegger, at the installation of officers of the New York branch of the National League of American Pen-Women at Hotel Pierre, on May 27. Sonya Box, dancer, interpreted it.

Succeeding Florence Hamilton as president is Catherine Flynn, the former having become vice-president. Elizabeth Wysor, contralto and composer, is a member.

Menuhin Opens "Vacation" Tour of Australia

Yehudi Menuhin, violinist, opened his tour of Australia on May 15 in Sydney. He sailed for Australia several weeks ago on what was to be a vacation trip as a present to his wife, whose home is in Melbourne where the violinist's sister, Hephzibah, who is married to Lindsay Nicholas, now lives. En route he gave a concert at Honolulu.

Mr. Menuhin had arranged to play forty-eight concerts in the Antipodes taking the place of part of his projected world tour cancelled by the war, but now is planning only three other concerts in Sydney and four in Melbourne.

Composers Press Concert Held at Haubiel Studios

The Composers Press gave a concert on May 28 at the New York studio of Charles Haubiel. Transcriptions of orchestral works were presented on two pianos by Florence Morey, Helen Norfleet and Mr. Haubiel. Thalia Sabanieeva, soprano, sang a group of Mr. Haubiel's songs.

Passed Away

ROSA NEWMARCH, 82, eminent writer on music, died on April 9, according to recent advices from London. She was born at Leamington Spa in 1857, the daughter of Dr. and Mrs. Jeaffreson. In 1883 she married Henry Charles Newmarch. She translated Deiters' biography of Brahms and D'Indy's life of Franck and in 1896 Habets' Borodin and Liszt, the first survey of Russian music in English. She later studied Russian and went to that country in 1897, where she worked on further volumes, including a Life of Tchaikovsky, and translated texts of operas and songs. She long wrote the program notes for the Queen's Hall Orchestra and contributed many articles to Grove's Dictionary.

OLGA ALBANI, soprano, 36, died at Tucson, Ariz., on June 3. Born in Barcelona, Spain, the granddaughter of a Spanish admiral, she was brought to the United States in 1908 and educated here. She sang in musical comedy and on the radio, as well as with the Chicago Civic Opera. She is survived by her husband, H. Wallace Caldwell, a son, Guardo, and her parents, Mr. and Mrs. Miguel Hernandez, of Puerto Rico.

MRS. CAROLINE BUTTERFIELD SMITH, 77, widow of Gerrit Smith, for thirty years organist of Old South Reformed Church, New York, died in Darien, Conn., on June 3. She was formerly a soprano and also toured with Victor Herbert and John Philip Sousa.

JOSEPHINE FORSYTH MYERS, composer and singer, died in Cleveland, O., May 24. She studied voice with Rita Elendi in this city and later with Marcella Sembrich. A poet and musician, she was best known for her setting of The Lord's Prayer, heard annually at sunrise Easter services in the Hollywood Bowl, with the composer at the piano. In 1924 she married Philip Andrew Myers, industrialist, who died several years ago. She is survived by a daughter, Phyllis.

EDITH B. DALTON, 70, composer and first president of the National Federation of Music Clubs, died at her home in Cambridge, Mass., on May 27. A native of Salem, Miss Dalton had taught music at the Castle School for Girls, Tarrytown-on-Hudson, N. Y. She was honorary president of the Massachusetts Federation of Music Clubs. A brother, Lieut. Col. Robert O. Dalton, assistant adjutant general of that state, survives.

THERESA PASCARELLA, widow of Prof. Ignatz Pascarella of the Royal Conservatory of Naples, and mother of the members of the Pascarella Trio, died June 6. Surviving are four sons, Enzo, Carl, Caesar and Gabriel, and two daughters, Mrs. Anna Palineri and Celia Pascarella.

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(Continued on Inside Back Cover)

Concerts in Philadelphia

(Continued from page 8)

tion recital of Richard Purvis, organist, student of Dr. Alexander McCurdy, disclosed a fine command of his instrument, technical facility and excellent interpretation. The following evening the third sonata recital by Adolf Busch, violinist, and Rudolf Serkin, pianist, listed Brahms' sonata in D minor, Beethoven's in G major, by both players, and Mr. Busch in Bach's sonata No. 3 for violin alone. Shouts of approval followed.

Viola Hill Green, soprano, was heard in recital in the Ethical Culture Society auditorium.

Philadelphia Conservatory Graduation

The 63rd Commencement and Concert of the Philadelphia Conservatory of Music, Mrs. D. Hendrik Ezerman, managing director, was held in the ballroom of the Bellevue-Stratford on May 14. Those taking part in the concert with great skill and success were William Kapell, pianist, Herman Liebenthal, Jr., cellist, Paulena Carter (remarkable nine-year-old pianist), Jane Jurrjens, pianist, Dorothea Flanagan, pianist, and Julia Gabinet, violinist, also the Conservatory Orchestra under the excellent direction of Boris Koutzen. An address was given by Dr. Olga Samaroff on the influence that music can have in a sad and war-torn world. The presentation of diplomas and degrees was made by Dr. E. Brooks Keffer, president. Those receiving teachers' diplomas in piano were Janet Margaret James and Eleanor Krewson. The degree of Bachelor of Music was conferred on Warren K. Ervin, Dorothea Flanagan, Julia Gabinet, Janet Margaret James, John C. Schwabenland, Carol Johnstone Sharp, Sister Miriam Cecilia, I.H.M., Sister Miriam Grace, I.H.M., and Sister Philip Mary, I.H.M. The degree of Master of Music was received by Rosalie Cohen, Delfina Cecilia Musa and Trieste M. Musa. The degree of Doctor of Music was conferred on Clyde Russell Dengler and Boris Koutzen.

Under the auspices of Clarke Conservatory of Music, pupils of Stuart Ross, accompanist and coach, were heard in recital in Presser Hall. Those appearing were Thelma Davis, contralto; Helen Hoel, soprano; Thelma Hillebrand Taylor, soprano; Carolyn Thomas, soprano; Norman Barr and Harry Ruedy, baritones, with Marie Kennedy and Loretta Kerk as accompanists. M. M. C.

Elly Aszkanasy-André Now Teaching in America

Elly Aszkanasy-André, from 1929 to 1931 a professor of voice training in Munich and formerly teaching in Vienna and conductor of summer courses in Salzburg during the festival, has opened a New York studio.

Mme. Aszkanasy-André had many American students associated with her studios abroad, among them Catherine van Alstyne, soprano, who appeared at Salzburg; Inez Loewen, contralto, who

ELLY ASZKANASY-ANDRÉ

this year appeared as Amneris and Orfeo and who makes her New York debut next season; and Walter Ernest, tenor, who is well known to radio audiences in Vienna.

Although only a few months in this country, Mme. Aszkanasy-André has become a member of the Fine Arts Institute faculty in Plainfield, N. J. One of her students, Veronica MacDowell, last week appeared in a program for the Monday Afternoon Club.

Starting her musical training as a pianist, Mme. Aszkanasy-André later turned to the vocal field and was a student of Mme. Weit and later studied in Italy and France.

See WOODSTOCK TYPEWRITERS

Paul Robeson to Make Tour After 4-Year Absence

Paul Robeson's first tour in four seasons will open in New York on Oct. 6 with a Carnegie Hall recital, according to Frederick C. Schang, Jr., of the Metropolitan Musical Bureau. The baritone returns to Rutgers University, New Brunswick, N. J., his Alma Mater, for a concert on Oct. 9. The tour will include White Plains, Troy and Hamilton, N. Y., Chicago, Minneapolis, Fargo, Portland and Eugene, Ore., Seattle and Corvallis, Wash., San Francisco, Los Angeles, Provo, Salt Lake City, Philadelphia and State College, Penna., and Nashua, N. H.

Mr. Robeson will give three additional concerts in New York including an appearance at Carnegie Hall as soloist with the Philadelphia Orchestra.

Huss Program Heard

Mr. and Mrs. Henry Holden Huss presented a program on May 21 at their New York studio. Mrs. Huss sang songs by her husband and Viola Steimann sang songs by Mr. Huss and romantic composers. Ruth Kemper, violinist, performed the Huss Legende and Romanze with the composer. Jeannette Kaye, pianist, played a Chopin group and Huss numbers and the latter offered intermezzi by Marion Sexton, and improvised on three tones named by the audience.

At the New York State Convention concert in Binghamton, N. Y., a string quartet played Mr. Huss' quartet, which was awarded the prize at the MacDowell Colony competition in 1919. Mr. and Mrs. Huss plan to give a course of lectures in July at their home on Lake George, N. Y.

Minneapolis College to Hold Graduation Concert

MINNEAPOLIS, MINN.—The commencement exercises of the Minneapolis College of Music will be held on June 22 in the auditorium. A program of violin and piano concertos and operatic arias will be presented by members of the graduating class. The college orchestra, directed by William Muelbe, will accompany.

Walther Pfitzner, pianist, a member of the faculty, was soloist on May 14 at the All City Choir concert at West High School conducted by Peter D. Tkach. Mr. Pfitzner will conduct a three-week master class in two-piano music at the college from June 24 to July 12.

PAULENA CARTER, left, and NADIA KOUTZEN, pianist and violinist, respectively, both nine years of age, recently gave a Mozart program with orchestral accompaniment in the Ethical Society Auditorium, Philadelphia, presented by the Philadelphia Conservatory of Music, Mrs. D. Hendrik Ezerman, managing director.

Hertha Glatz Concludes Tours of Canada and the West

Hertha Glatz, contralto, who has just concluded tours of Canada and western states, appeared in joint recital with Ezio Pinza in Grand Fork, N. D.; with the St. Louis Opera, and with Arturo Toscanini and the NBC Orchestra in Debussy's Blessed Damosel. On May 29 Miss Glatz was heard on the Pageant of Melody Hour from Chicago, and on June 1 in joint recital in Akron, O., with Herbert Janssen.

Jerzy Fitelberg Arrives

Jerzy Fitelberg, Polish composer, in 1937 winner of the Coolidge award for a string quartet and whose Sonata for two violins and two pianos was a feature of the recent Coolidge Festival in Washington, has arrived in America. Mr. Fitelberg is the son of the conductor of the Warsaw Philharmonic Orchestra, Gregor Fitelberg, who visited this country in 1929.

Ezerman Scholarship Contest

PHILADELPHIA, PENNA.—The contest for the D. Hendrik Ezerman Foundation Scholarship at the Philadelphia Conservatory of Music will be held the latter part of September. Requirements may be obtained by application to the secretary, 216 So. 20th St. The winner will receive a $400 scholarship for study with Olga Samaroff.

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Heard in the Studios

Ernesto Berúmen

Charlotte Harris, pianist, was presented in recital by Ernesto Berúmen, her teacher, at the La Forge-Berumen Studios, New York, on May 27 before a large audience. An accurate reading of Bach's B flat partita opened her program and was followed by a group of Chopin, comprising the D flat Nocturne, a waltz, the Berceuse and the seldom heard B flat major Variations, all delivered with excellent command and good taste. A brilliant reading of five concert etudes by MacDowell completed the program and several encores were demanded by the enthusiastic audience. B. N.

Hanna Brocks

Gemze and Joyous De Lapper, Julia McGovern and Virginia Russell, young pupils of Hanna Brocks, assisted by the latter's artist-pupil, Esther Bresee, soprano, gave an enjoyable program before a large and appreciative audience in the Hubbell Auditorium, Steinway Building, New York, on May 25.

The four young singers, all in their teens, opened the program with Giordano's Caro Mio Ben, the voices blending admirably. Gemze De Lappe, coloratura, then presented two Handel numbers and Mozart's Alleluja, sung with flexible voice of good quality. Her second group included Delibes and Myron Jacobsen and concluded with the air of the Doll from Offenbach's Tales of Hoffman, the vocal difficulties being admirably encompassed. Miss Russell presented the Voi che sapete from Mozart's Figaro and songs of Pergolesi and Veracini with charm and interpretative skill. Numbers by Howard White, Mana-Zucca and John Prindle Scott were sung later.

Miss Bresee, an experienced concert artist, concluded the first part of the program with Susanna's aria from Figaro and Ridente La Calma, of Mozart, sung with assurance and musical appreciation. She also was heard in three Schumann songs, and her final group was made up of music by Branscombe, A. Robertson Hodgson and Clara Edwards.

Miss McGovern and Joyous De Lappe gave pleasure in a group of German folksongs, scoring with their fresh young voices and excellent diction. Miss McGovern also contributed songs of Schumann, Mendelssohn and Schubert, displaying stage presence and a luscious voice. Gemze De Lappe, Miss McGovern and Miss Russell brought the program to a close with numbers by Morley and Deems Taylor. G. N.

Ann Chenee

In the recent Federation of Music Clubs contest for young pianists, Naomi Plaviu and Zona Goldenberg, pupils of Ann Chenee, were medal winners and participated in the Junior Day concert at the New York World's Fair and also in a Federation broadcast over WNYC.

Chittenden Piano Recital

A large audience filled the Kate S. Chittenden studios, New York, at the May 20 recital. Gladys Streeter played Bach and Broek items with clean touch and spirit. Elizabeth Stieglitz excelled in Reger's Op. 44 and gave an enjoyable interpretation of Mozart's concerto in C, Ruby Abbott Walsh capably assisting at a second piano. Frieda Katz demonstrated talent in Mendelssohn's prelude in E minor, and Elizabeth H. Dorman performed works by Grieg and Chopin with stylistic comprehension. Geraldine B. Farley's playing of Jeunes Filles by Mompou was emphatic and followed by a brilliant Chopin tarantelle. Doris Wright showed talent, especially in MacDowell's polonaise; her touch and technic are commendable. F. W. R.

Norman Jolliffe

Elizabeth Talbot, soprano, has been reengaged in the quartet at the First Presbyterian Church, Elizabeth, N. J. Miss Talbot recently appeared before the Women's Clubs of Newark, Bernardsville, and Sommerville and in three oratorio performances at Emmanuel Baptist Church, Brooklyn, N. Y.

Mortimer Davenport, baritone, gave recitals at Teachers College and the Dalcroze School of Music, New York, and two programs for the Music Club in Reading, Penna.

Charles Guernesey, bass, appeared for a convention at Asbury Park, at Seton Hall College in South Orange, and at Elizabeth Ave. Presbyterian Church, Newark, N. J.

Constance Saunders, soprano, made her second appearance with the Nutley, N. J., Symphony Society.

Norma Terris sang her original role of Magnolia in the revival of Show Boat in Los Angeles, and played in the American Way at St. Louis early in June.

All are artist pupils of Norman Jolliffe who will teach in his New York studios until Aug. 1.

La Forge-Berúmen

A group of artist students from the La Forge-Berúmen Studios gave a program at Advent Evangelical Lutheran Church on May 28. Jess Walters, baritone, gave an authentic reading of Eri tu from The Masked Ball, revealing a voice of depth and richness in this and a group of songs. The Balladeers, male quartet, sang numbers by Beethoven, La Forge and Malotte. Constantine Callinicos, pianist, played Chopin and Liszt numbers employing splendid technique artistically to his interpretations. Harrison Slocum, tenor, sang two arias with ease and fine tone. Mabel Miller Downs, soprano, and The Balladeers sang the Prayer from La Forza del Destino. Miss Downs' colorful voice lent itself effectively and the quartet added the necessary background.

Ellen Berg, ten-year-old soprano, sang the Mad Scene from Lucia accompanied by her teacher, Frank La Forge, with Justus Gelfius playing the flute obbligato. Miss Berg sang with vocal charm and sincerity. The audience recalled her six times.

Mr. Walters followed with a group of songs and Miss Downs sang several La Forge songs with the composer at the piano. The program concluded with The Balladeers in Spirituals and Stephen Foster numbers sung with finesse. The audience was large and appreciative. B. N.

Carl Pascarella

Pupils of Carl Pascarella, with Rose C. Pascarella, soprano, assisting, gave their annual piano recital in Julia Richman H. S., New York, on May 25. The varied program listed several first time offerings of works in this country including Moresque by Tarenghi; Serenade of F. Cilea; a mazurka and toccata by G. Rinaldi; and La Tartaruga by Mario Pilati, the latter sung in Roman dialect by Mme. Pascarella. The soprano's contributions also included an aria from Andrea Chenier, It Is May by Enrico Barraja and several encores. Mme. Pascarella displayed her accustomed interpretative skill and vocal resources.

The program included several numbers for two pianos. Ignazio C. Pascarella and Evelyn Esposito displayed technical dexterity in the allegro from Mozart's two-piano concerto. Donald Aronson was a brilliant soloist in a movement from Mendelssohn's concerto Op. 25 and with Miriam Sluchan showed interpretative skill in the Grieg concerto Op. 16. Mr. Pascarella played the orchestral accompaniments arranged for second piano.

Other young pianists who participated were: Norma Fishman, Beverly and Harriet Lyman, Gloria Alexander, Stephen Redisch, Jeroma Terranova, Albert Palmeri, Jr., Gloria Davis, Muriel Nacht, Inez Rogati, Elsie Danino, Carol Gidden, Lillian Sluchan and Ella Galeano. There was evident in the playing of the students painstaking training on the part of their mentor both technically and musically. N. S.

Robert Malone

The Robert Malone Choral Society was heard in scenes from operas at the Hotel

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des Artistes, Robert Malone directing, recently and also was presented in a Spring Festival by the Coterie of Richmond Hill at the American Women's Association ballroom. The society will also appear at the Temple of Religion at the New York World's Fair. Appearing on a recent Monthly Musicale were Ann Paige, contralto, Zella Roth, soprano, and A. Wesley Bremer, baritone.

Jacques Stueckgold

Artists from the studio of Jacques Stueckgold are scheduled for an active summer. Zinka Milanov, Metropolitan Opera soprano, is appearing at the Teatro Colon, Buenos Aires and also in Rio de

JACQUES STUECKGOLD

Janeiro. Ladis Kiepura, tenor, fulfills ten engagements in South America and has been signed for two years with the Chicago Opera. Milan Petrovic, baritone, recently was soloist in a Wagner program with the Rochester Symphony Orchestra, under Jose Iturbi's baton.

At the Bayreuth Festival Max Lorenz, tenor and Jaro Prohaska, baritone, will be heard in The Ring, The Flying Dutchman and twenty other performances. Marcell Kittrisch, tenor and Varnigraf Fassbender, baritone, appear with the Berlin Staatsopera and in Vienna next season. Heinz Mattei and Gotthold Vitter, Walter Ludwig, Gretl Slezak and Konstanza Letteshirin have been engaged for the Berlin Opera. Herman Lutz, American baritone, has been engaged for the Hamburg Opera and Mr. Reiff by the San Carlo Opera.

Mannheimer at Minneapolis College for Master Class

MINNEAPOLIS, MINN. — Frank Mannheimer, London pianist and only American on the London staff of the Matthay School, who has been engaged by the Minneapolis College of Music to conduct a five-week master class from June 24 to July 27, will also fill many engagements. Mr. Mannheimer will give the commencement address on June 22.

He and Harold Ayres, concertmaster of the Minneapolis Symphony Orchestra, who has been engaged to conduct a three-week master class in violin from June 24 to July 13, appear in a sonata program at the Nicollet Hotel on June 24 under the auspices of the college. Phi Mu Gamma, National Allied Art Fraternity, Lambda chapter, holds its forty-second national convention at the hotel at this time. Marie Holland Smith, director of the Minneapolis College of Music is convention chairman. Mr. Mannheimer, national honorary member, will be guest speaker for music at the banquet on June 25.

Carreras Scholarships

Maria Carreras, pianist and teacher, announces a master class for which full and partial scholarships are available. Auditions now are being held at the New York studio of Mme. Carreras.

Feuermann Booked

Emanuel Feuermann, cellist, who conducts a master class this summer at Santa Monica, Calif., has been engaged as soloist with the Orquesta Sinfonica de Mexico, under Carlos Chavez, on Aug. 30 and Sept. 1 in Mexico City.

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Nadia Boulanger Joins Longy School Staff

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CAMBRIDGE, MASS.—Nadia Boulanger, French organist, conductor, lecturer and teacher, after a year's absence, returns to the United States in September to become a full-time faculty member at the Longy School of Music for three years.

Mme. Boulanger will hold a seminar in composition and conduct courses in counterpoint, fugue and advanced harmony for advanced students, each class being limited to twelve. She also will hold a discussion period weekly. A lecture course on the Bach cantatas and a series of lectures on the Beethoven quartets will be offered.

Mme. Boulanger has served on the advisory committee of the Longy School. She is head of the composition department at the Ecole Normale de Paris with which this American school is affiliated.

Dorothy Hosier Assists Chorus in Scranton

SCRANTON, PENNA.—Dorothy L. Hosier, soprano, scored here when she appeared as soloist with the Liederkranz Chorus on May 26 under the baton of Frank J. Daniel. Miss Hosier, in excellent voice, disclosed taste and interpretative skill in her part of the program, which included arias by Pergolesi, Handel, Massenet and Wagner and songs of Schubert, Tyson, Watts and McArthur. She had to add three encores. Ruth A. White was the accompanist. The society presented German and English numbers and concluded the program with the audience uniting in Berlin's God Bless America. H. N.

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VIEWS and INTERVIEWS
by IRVING SCHWERKE
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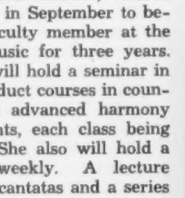

GRACE ADAMS EAST,
trumpet virtuoso, on the dock at Wellington, New Zealand, before sailing for Australia to fulfill engagements.

Ethel Glenn Hier Appears in Lectures and Recitals

Ethel Glenn Hier, composer-pianist, was heard recently in a lecture recital for the Music Club of Allentown, Penna., on MacDowell and Debussy in which she was assisted by Lillian Hunsicker, soprano. Miss Hier's program included selections from the Woodland Sketches, Sea Pieces, New England Idyls and the Eroica Sonata of MacDowell; Debussy's Poisson d'Or, La Fille aux cheveux de lin and La Cathédrale engloutie as well as her own Asolo Bells and A Day in the Peterborough Woods. Miss Hunsicker sang MacDowell's My Jean, Debussy's Clair de lune and Mandolin and Miss Hier's Down in the Glen, Click o' the Latch, and Grandfather's Love, all written at the MacDowell Colony, Peterborough, N. H., which place the pianist described. Miss Hier also appeared recently at Waterbury, Conn., for the Mattatuck Musical Art Society in a program on MacDowell and American MacDowell Colony Composers.

During May, Miss Hier presented a series of informal musicales at her New York studio in the Osborne. Sight reading ensemble work and programs of modern and classic composers were given by the junior piano class. Miss Hier's adult class met in Steinway Hall on May 10 for two-piano playing.

Rhapsody for violin and piano by Miss Hier was awarded first prize of the violin compositions submitted for the New York State Federation of Music Clubs contest at the convention in Carnegie Hall in May. It was played by Edwin Ideler, violinist, and the composer-pianist and was broadcast over WQXR May 18.

Miquelle Gives 3 Novelties at Recital in Detroit

DETROIT.—Georges Miquelle, cellist, appeared recently in recital at the Detroit Institute of Arts, before a large and enthusiastic audience. Mr. Miquelle opened the program with the rarely heard Locatelli sonata, accorded an inspired and brilliant performance. The Bach Suite in C major for cello alone was played with skill, profound musicianship and expert technic. A transcription by Mr. Miquelle of a Concerto for Bassoon by Mozart closed the first half on a sparkling note.

In the group of shorter pieces were three first performances for Detroit, Green River by Evangeline Lehman, a transcription of Valse Sentimentale of Chopin, by Mischa Kottler and Nocturne by Gretchaninoff. Miss Lehman and Mr. Kottler are prominent in the musical life of Detroit. Other numbers heard were Ravel's Piece en forme de Habanera, Fauré's Sicilienne, Boulanger's Piece in C Sharp Minor. Mr. Miquelle's encores included Dinicu's Hora Staccato and Schubert's The Bee. N. M.

Lily Pons and Kostelanetz Appearing with Many Orchestras

Lily Pons, Metropolitan Opera coloratura soprano, will be heard with orchestras conducted by her husband, Andre Kostelanetz, this season. They will appear at Robin Hood Dell, Philadelphia, June 19; Greenwich, Conn., June 21; Grant Park, Chicago, July 21; Washington Park, Milwaukee, July 23; Hollywood Bowl, Aug. 1, and Lewisohn Stadium, New York, Aug. 5.

Buebendorf Conducts Tenafly Concert by Orchestra

TENAFLY, N. J.—Francis Buebendorf conducted the Beethoven Orchestral Society, with Joan Buebendorf, soloist, in the high school auditorium. The overture to Athalia by Mendelssohn was worthily done by the fifty-three men and women; Schubert's Ave Maria and Wagner's Träume were played with expression, and the Peer Gynt Suite of Grieg received excellent interpretation. Excerpts from Stoessel's Spanish Suite were interesting and well-performed. Beethoven's first piano concerto went well, Mme. Buebendorf playing the solo. She was later heard in excerpts by Lecuona, Debussy and De Falla. R. F. W.

Spalding Starts Summer Season as Stadium Concert Soloist

Albert Spalding, violinist, opens his summer tour on June 22, at the Lewisohn Stadium, New York, in his annual appearance as soloist with the New York Philharmonic-Symphony Society.

Mr. Spalding will be heard twice at the festival in Ravinia, Ill., and will be a soloist for the first time with the Boston Symphony Orchestra at the Berkshire Festival at Stockbridge, Mass. He will also reappear in the Milwaukee municipal concert series in Washington Park.

Photo by Kriegsman Mitchell

ELSIE ANDERSON,
soprano, has completed a season including two appearances with the Bell Chorus of New York; as guest artist with the Nassau, N. Y., County Glee Club, and the Stroudsburg, Penna., Male Chorus; and a recital at Carnegie Chamber Music Hall, New York.

Milwaukee Park Series To Include Notables

Summer Season to Offer Solo and Orchestral Events

MILWAUKEE, WIS.—Richard Crooks, tenor, will present the opening recital, June 25, in an impressive list of features which compose the program for the summer season of "music under the stars" under the auspices of the County park commission. Donald Griffin is program director.

The recital following will be by Jean Dickenson, soprano. When Lily Pons, soprano, appears, the WPA symphony orchestra will be directed by Andre Kostelanetz. The orchestra at all the other concerts will be directed by Dr. Sigfrid Prager.

In another program Diana Gaylen, lyric soprano, of Milwaukee, will be featured with Albert Spalding, violinist. James Melton, tenor, sings a return recital. John Charles Thomas, baritone, presents the final recital Aug. 13, and Donald Dickson, baritone, is heard July 9, for the first time at these concerts. The final feature, an anniversary program, will consist of popular numbers, to be sung Aug. 20 by Florence George and Allan Jones. J. McC.

Johann Singer to Play Mozart Cycle

Johann Singer, young Austro-American pianist, who recently concluded a tour of the United States including two New York recitals at Town Hall, inaugurates a radio series the first week in July, playing the eighteen piano sonatas of Mozart. He plans to continue the programs and perform all of this composer's published piano music. Mr. Singer's schedule is to appear weekly over WNYC, the series being sponsored by the New Mozart Association. He also will appear with the WNYC Orchestra under Macklin Marrow and Herman Neuman playing concertos by Mendelssohn and Shostakovitch and Liszt's Hungarian Fantasy.

Mr. Singer repeats the piano sonata series in Town Hall next season in five recitals starting on Nov. 9, under the management of Violet Post and the Mozart organization.

Bailly-Robinor Duo Join List of Laberge Artists

Louis Bailly, violist, and Genia Robinor, pianist, are now under the management of Bernard R. LaBerge, Inc., who will present them in chamber music and other courses next season. Mr. Bailly was for years the violist of the Flonzaley Quartet and for several years has been head of the viola and chamber music departments at Curtis Institute. Mme. Robinor is a graduate of Curtis and has appeared in both recital and chamber music concerts as well as with Dr. Bailly.

Erno Balogh Concludes Season

Erno Balogh, pianist, has completed a season of over fifty concerts. His tours have taken him from New York as far south as Louisiana and west to Kansas City. He gave two concerts in Canada and also played in Nova Scotia. Among Mr. Balogh's engagements as soloist with orchestra were appearances with the National Symphony of Washington, D. C., and the Scranton Symphony Orchestra. During the summer, Mr. Balogh will compose and also prepare his 1940-41 programs. His New York recital is scheduled for Town Hall on Oct. 15.

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